

CU

AMIGA

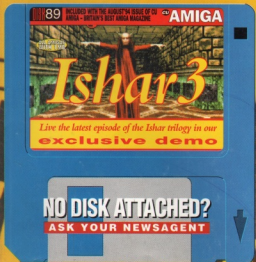
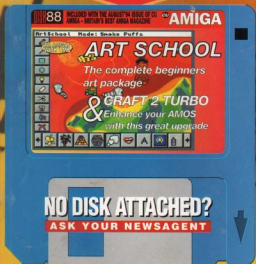
THE MAGAZINE FOR A500, A600, A1200 & CD32 OWNERS

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At SoftWood we have o

...we don't just rest on them!

When your software repeatedly wins the highest accolades in reviews worldwide, what do you do? Work even harder to stay ahead of course! New Final Writer Release 2 is the latest result of our intensive development - it's even easier to use, and even more powerful. It's the best there is, and it's designed for those who expect the most from their Amigas. But, if you don't have a hard drive system, don't despair, we can still help. At SoftWood we offer you a choice of two Word Processor/Page Publishing packages. But why TWO?

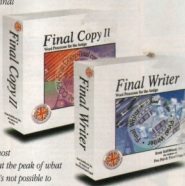
Well, this means that whatever specification Amiga you have, SoftWood have the perfect solution for your requirements - and always the most powerful possible for your system. Final Copy II is at the peak of what can be achieved when running with twin floppies, it's not possible to offer more without losing performance. Final Writer is the first and only hard drive compulsory Amiga word processor, the only package that doesn't make compromises to be floppy compatible!

The SoftWood Advantage...

Final Copy II (upgradable to the Final Copy as your needs grow) and Final Writer are the only word processors that give you **PerfectPrint™** - a unique printing advantage giving silky smooth Industry Standard Adobe™ Type 1 or Nimbus Q scalable outline fonts direct to any printer (even dot matrix and ink jet), in both landscape and portrait. Others use a restrictive and unnecessary jumble of different fonts with complex driver programs for outputting to various printers. The launch of Final Copy II introduced **FastDraw™** - a special set of structured drawing tools for constructing lines, borders, arrows, circles etc. directly on the page.

"What the Papers Say..."

Amiga Shopper... "Final Writer is the closest thing to Microsoft Word to appear on the Amiga." **Amiga Computing...** "Final Copy II is the 'Best LTP Package'." **Amiga Shopper...** "If ever there was a good reason to buy a hard drive for your Amiga, Final Writer is that reason." **Amiga World Publishing** has come of age with Final Writer." **Amiga Format...** "Final Copy II is 'The Best Word Publisher'." **Amiga Pro...** "In comparison to Windows 3.1, Final Writer 2 is a bit odd and a bit muddled, but it does do more useful." **Amiga User International...** "Final Writer is 'a powerful program that produces excellent results'." **Amiga Computing...** "Final Writer is 'certainly the most configurable Amiga WP ever'." **CU Amiga...** "Final Writer is the 'most powerful WP ever to grace the Amiga'." **Amiga Format...** "It'd go for Final Writer over Windows 3.1." **Final Writer is a joy to use!**



Final Writer, extending innovation...

Now, as others are just starting to add similar features, saying they're 'revolutionary', Final Writer extends the innovation further with **FastDraw Plus™** - adding even faster and more functional options, including a new rotate command. Final Writer Release 2 is again leading the way with the introduction of **TouchTools™** and **PowerUser Bar™** technologies. These features give the user a definable area at the top of each document window where up to eight 'one-touch' button strips can be configured. Each strip contains easily customisable sets of functions giving instant access to all the major commands/features - with a simple click of the mouse! There is even a set of buttons allowing 'one-touch' selections of font style and size plus variations including Plain, Bold, Italic and Underline! It's no wonder we've received top reviews, ratings and awards from all the leading magazines...

The Highest Accolades...



Final Copy II Release 2

Our word processors go beyond simply producing normal letters and documents, at which they naturally excel, and progress into a world where "how the whole document looks" is just as important as "what it says". Admittedly, this can be achieved with Desk Top Publishers - but they're not so easily used as word processors, especially when a good looking letter needs creating quickly - they're far too cumbersome.

Final Copy II offers the perfect balance between the two requirements... Ease and speed of use, with total control over the perfect printed presentation.

Complete control over how documents look, now you have it at your finger tips on your Amiga! Features include:

FastDraw™ (on-screen drawing tools for use with the generation of borders, boxes and lines or arrows at any angle), Multiple Newspaper Style stacking columns, **PerfectPrint™** (the unique ability to use Post Script™ outline fonts on absolutely any printer in either portrait or landscape) and Text Auto Flows around graphic objects and imported pictures (placed anywhere, scaled or cropped) with the highest print quality. Text can also be printed over graphics.

It's features like these that explain why there are some professional magazines, with 200+ pages, that are produced entirely with Final Copy II! Publishers, and many others, have quickly discovered that...

No other Amiga Word Processor in the same category, and at such a competitive price, has all the capabilities Final Copy II users have always taken for granted! Isn't it time for you to take a look too!

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HELP ON MEMORY: Our products are the most economical in their use of memory. Like others, we quote the minimum memory required to load our software but we also like to make it clear that all

ur Laurels...



NEW Final Writer Release 2

Final Writer was launched last year with the power user in mind. It is the Amiga's only Hard Drive compulsory word processor - neither performance nor features have been compromised to maintain compatibility with floppy drive only systems. As well as having a unique list of features for the author of longer documents and publications - automatic indexing, table of illustrations, table of contents and bibliography generation - Final Writer with its **TextLocks™** was the first word processor to put a character (or group of characters) anywhere on the page, at any size and any angle. It offers a virtually unlimited ability for effects with graphics and text. Just like Final Copy II, Final Writer also includes **PerfectPrint™** and has a set of tools to create structured graphics with new **FastDraw Plus™** (now with additional functionality that includes new options like notation). And... you can also access features unique to SoftWood with both the new **Touch Tools™** & **PowerUser Bar™** "one-touch" technologies. Simply 'clicking' a button, means you can define, change and save such things as the 'Paragraph Styles' (ie. Font, Font Size, Text Position, Bold, Italic, Underline etc.) and 'Layout Options' (left, right, centre or justified, bullets, line spacing, indents etc.).

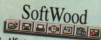
The options you have through single button selections are nothing less than remarkable! Indeed, one magazine heralded these as "the closest thing to Microsoft Word to appear on the Amiga!" Also uniquely, Final Writer can import, scale, crop, view on screen and output structured PostScript EPS clip-art images (we supply a hundred free with the package) to any printer (>2mb system RAM required). And... if you own a Postscript printer Final Writer is the only word processor with a set of output options including scaling, crop marks, thumbnails, and half-toning. Combine features like **Altexx/Macros** and 'Layout Options' (left, right, centre or justified, bullets, line spacing, indents etc.).

Text Clips™, with others new to Final Writer, including floating palettes and UNDO/ REDO (on text, formatting and graphics actions) - and you have... **Final Writer Release 2**. Available now from SoftWood Direct (and all other good Amiga software stockists) - offering you the... **Perfect Word Processing/Page Publishing Solution.**

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graphical software requires more memory - dependent on the functions being used.



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Introducing - SoftWood Direct

We recently surveyed a sample group from our tens of thousands of users asking for their opinions or comments about our software. The results were overwhelmingly positive with many users saying that **they regretted not buying Final Copy II or Final Writer much sooner!**

When we asked them why they hadn't, the most common answers were price and availability, combined with the fact that they often had another word processor they'd owned for some time - or had received free. They couldn't see the need to upgrade! Once they had however, and found just how much more easily and more productively they could work, and how much better the output could be from their own printer... **they couldn't believe what they'd been missing!**

When you can buy a brand new Amiga for under £300, it's obvious that software has got to be priced competitively. Even now though, some Amiga software vendors are raising their prices to counter falling sales. Some even charge you, again and again, each time you call them for support! Our increasing sales mean we can now lower our prices to the best we've ever charged! Buying from SoftWood Direct ensures you get **the Best Possible Software at the Best Possible Price!**

But... don't just take our word for it; magazine reviews of Amiga word processors in the UK, and worldwide, have bestowed higher marks and more awards on Final Copy II and Final Writer than any others. We prefer not to say we're number one - the experts do it for us! Our packages launch. SoftWood software **works fast time, every time!**

We listen to feedback from our users... and we act on it! We're so confident you'll be delighted with our programs, we now offer a no-risk chance to find out. SoftWood Direct's promise to you is that if you find we don't live up to any of our claims... **We'll give you your money back!** When you've decided you're completely happy, by simply returning your registration card you'll qualify for **free lifetime technical support**, and simply returning your registration card **50 additional online hours, completely free of charge!** Final Writer owners will also receive **Call Today... to find out what you've been missing!**

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OFF THE CUFF

EDITORIAL



What a month the Amiga has had. Still no news about Commodore, but the reaction amongst industry people I've spoken to remains very positive, hopeful.

fully we'll have the full details in time for the next issue. The month got off to a good start, but then an expected and very sad event took over. The father of the Amiga, Jay Miner, passed away on the 20th of June. A sad, sad day for all Amiga fans, we pay our tributes on page 18. Given his untimely departure it seems fitting that this month has actually been the busiest month for amazing new products. For starters we were invited down to Electronic Arts UK offices to check out their new version of *DPaint 5*—and it's pretty impressive—see page 112. Then came the hottest product of the month, the Zappo CD-ROM drive—amazing! And of course there's *LightWave*. On the games front it's been just as hectic. In the *Ball, Jalar 3* and *Puffy Squad* have kept the team crowding around Tony's desk for the last couple of weeks. All this and the mega monster music feature, it's been a hectic, busy month. I hope you enjoy it.

Alan Dykes
Editor

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Tony Horgan takes you on a wild-rip through the music world and shows you how to produce your own tunes and cut a record deal using an Amiga and two spoons. Seriously, though, this is the most definitive guide to Amiga music you'll ever read.

GET SERIOUS

PRODUCTIVITY REVIEWS PRODUCTIVITY REVIEWS PRODUCTIVITY REVIEWS

This month we've come over feeling all graphical. Not only do we exclusively reveal what's in-store with the next version of *DPaint*, Version 5, but we also check out the amazing *LightWave 3D* rendering software from NewTek and exclusively interview the President of NewTek! And of course there's a whole lot more.

100

2 MANY FONTS

Want some colourful fonts to liven up your documents? These fonts may be just the trick.

100

AMINET CD-ROM

Almost every type of Amiga file and program you could want on one CD.

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MAXON MAGIC

The first commercial screen saver, is it worth it?

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COCOON MORPH

A new morphing and warping application from American developers, DevWare.

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We take a look at this great 3D rendering package.

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A4000-T

Power up with a Tower.

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DPAIN 5

We take a peek at some of the new features in the latest version of EA's classic graphics package.

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ZAPPO CD-ROM DRIVE

The world's first A1200 CD-ROM drive. In a world's first review we examine this new technology.

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VIDEOS

Resident mix master Tony Horgan takes a look at some Amiga videos.

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CD UPDATE

Just what is happening with CD-ROM technology on the Amiga? All is revealed.

122

MODEM REVIEW

We examine two low-cost modems for new users.

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PRINTER REVIEW

We check out the Star LC24-30 colour printer.



If it's morphing you want, then check this out on page 102.

ScreenShot Editor

File	Size	Time	Color
018	16,118	04/05/77	1
019	16,118	04/05/77	1
020	16,118	04/05/77	1
021	16,118	04/05/77	1
022	16,118	04/05/77	1
023	16,118	04/05/77	1
024	16,118	04/05/77	1
025	16,118	04/05/77	1
026	16,118	04/05/77	1
027	16,118	04/05/77	1

DPaint 5 exclusive preview—find out what EA have done to your favourite Amiga graphics package.



The first A1200 CD-ROM drive isn't from Commodore, but rather Zappo.

COMPETITION CORNER
51 Win a 16-bit sampler or a CD player courtesy of Microdeal.
64 Win a Sony video recorder in our great Kick Off 3 competition.
14 Plus there are some stuff up for grabs too.

SCREEN SCENE DISKS

GAME REVIEWS GAME REVIEWS GAME REVIEWS GAME REVIEWS

It's all happening this month! Not only do we have more football games than an over enthusiastic Sunday league team, but we've also got exclusive reviews of *Ishar 3* and *On The Ball*, followed close behind by part two of our full Games Compendium and System 3's rather splendid *Putty Squad*. What are you waiting for?

56 FIRST IMPRESSIONS

What's the first thing you see when you open your eyes? Chances are it isn't *Alien Breed Tower Assault*, *FIFA Soccer* or *Vital Light*!

59 PINKIE

Millennium think they have come up with the ultimate in computer game characters. Tony Dillon finds out how to get a record deal.

62 PUTTY SQUAD

System 3 recreate all the fun of the fair with the return of *Super Putty* – the world's bounciest hero.

64 KICK OFF 3 COMPO

Anco have finally released *Kick Off 3*, and to celebrate they're giving away a fantastic Sony Nicam Stereo video recorder.

66 ISHAR 3

Do you fancy taking on the might of the great Dragon Wrothrac? Tony Dillon did, and he had a great time too.

70 ON THE BALL

It's already been a massive success in Germany, and now it's here in the UK. Welcome to the future of management games.

73 BURNTIME

If the world were to collapse around you under the threat of nuclear war, would you survive? This game will show you how.

76 KICK OFF 3

Dino has gone, and Steve Screech has taken the helm of Anco's flagship game. But is it any good?

77 QUIK THE THUNDER RABBIT

Thus have kept this one under their hats for some time. It's cute, it's funny, it's a great platform game!

79 WILD CUP SOCCER

More blood on the pitch with Millennium's sequel to the smash hit *Brutal Soccer*. Andy Nuttall loves it.

80 WEMBLEY INTERNATIONAL SOCCER

Autogenic join in the football fun this month with an update of *Emlyn Hughes International Soccer* and a brand new licence.

84 CLOCKWISER

Rasputin Software have been going around in circles lately, hence this rotational puzzle game. Probably.

84 BRUTAL SOCCER AGA

Didn't just mention this one a moment ago. Millennium treat AGA owners to their special blend of sport and violence this month.

87 VFM

Pocket money pleasers this month include *Road Rash*, *Espana* the Games and possibly the greatest compilation ever!

88 GAMES COMPENDIUM

We continue our journey through the magical history of Amiga games, and invite you to join us.

94 VAMPYRA

More spooky and saucy goings on from the adventure expert who is more informed and better looking than most.

97 HELPLINE

It's back! The original interactive help service for games is back on line, and Tony Dillon is on the other end of the postal service.



A walk on the wild side in *Ishar 3*.



Ascon are really *On The Ball* this month.



We're on our way to Wembley!

REGULARS...

8 COVERDISKS

See the panel opposite.

18 NEWS

The tragic death of the father of the Amiga, Jay Miner kicks off the news this month, along with the shock revelation that Mr. Blobby is to appear in his own game! Read on...

39 CD32 ZONE

Part five of our Diary of a CD Game, a superb *Dinosaur* encyclopedia and some more on *Scavenger*. What more do you want?

130 PD SCENE

We've got top demos! We've got tune-ups! We've got games! We've got Tony Horgan at the top of it all!

134 PD UTILITIES

PD Utilities this month features a choice selection of the more serious side of PD. Module players, slideshows and runes ahoy!

142 ART GALLERY

Combat Collins is on the rampage! Hide your *Deluxe Paint* disks, or send your pictures in - if you dare!

179 POINTS OF VIEW

Tony Horgan looks to the future of football games.

We have two fantastic disks for you this month. Disk 88 is crammed full with *Art School*, *Craft II Turbo Plus* and some groovy little tunes from our resident mix master Tony Horgan. Disk 89 is a blinder as well with a CU AMIGA-exclusive demo of *Ishar 3*.

DISK 88 PAGE 8



And in a packed disk this month we have two complete packages! There's *Art School*, the perfect first art package, and *Craft II Turbo Plus*, to soup your programs beyond belief. Plus usual sound samples.

DISK 89 PAGE 15



We've been after it for a very long time, and now we've got it. Prepare to be amazed with this huge, fully playable level of the astounding *Ishar 3*. Can you get to the time gate in, er, time?

NEXT ISSUE ON SALE 19 AUGUST

EDITOR: Alan Reed **DEPUTY EDITOR:** Lisa Don't say it! **COVER DISKS EDITOR:** Tony 'I'm so very happy' Dillon **TECHNICAL EDITOR:** Andy 'I've got my fault in the future' Leeming **ASSISTANT TECHNICAL EDITOR:** Tony 'Real Horgan' Art **EDITOR:** Carlos 'I have it mounted later' Michaels **DESIGNER:** Helen 'The pictures won't fly' Drury **TECHNICAL CONSULTANT:** John 'Remember, remember' Williams **AD PRODUCTION:** Peter 'I'm, I'm, I'm' Williams **AD PRODUCTION:** Nigel 'I'm, I'm, I'm' Williams **FOREIGN CORRESPONDENT:** Dennis 'Andrew' Powell, John 'Cassidy' Advertisement **MANAGER:** Susan 'Chris' Sales **EXECUTIVES:** Chris 'Tommy & Gary' Sales **AD PRODUCTION:** Peter 'I'm, I'm, I'm' Williams **GROUP ADVERTISEMENT MANAGER:** Nigel 'I'm, I'm, I'm' Williams **PUBLISHING DIRECTOR:** Peter 'I'm, I'm, I'm' Williams **CU Amiga office:** Peter 'I'm, I'm, I'm' Williams, 30-32 Farnborough Lane, London W14 9AU Tel: 071 972 4500 Fax: 071 972 4501 **Distribution:** BSC Distribution Ltd, 101 Tottenham Road, London N1 2BE Tel: 0203 531 141 **Subscriptions and enquiries:** Tower Publishing, Tower House, Sevenoaks Park, Lifford St, Haverhill, Suffolk IP16 9EF Tel: 0535 440 888 **Annual Subscription Rates:** (inc postage for 12 issues) UK & EIRO £47.50 Overseas surface mail £60.00 Annual Foreign & EIRO £60.00 Annual Zone 1 & 2 £75.00

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COVERDISK 88



Have you ever wanted to just make a mess on the screen, without all the fuss? Now you can, with our brilliant Art School package. CU AMIGA takes you through this month's fantastic art package.

Art School is a paint package specially made for kids. It's not meant to be a rival to Deluxe Paint — instead the emphasis is on fun and simplicity.

The idea is that anyone who can use a mouse can paint a picture in a matter of seconds. Almost everything is controlled from the picture icons, so it could hardly be easier to use. See page 16 for loading instructions, then just dive in and you'll see what just what we mean.

Here's a guide to the icons for when you get stuck.

THE MAIN STRIP

All of the most important icons are found on the vertical strip running down the side of the screen. This is what each one does.

PENCIL



This selects the normal drawing mode, and is set when you first load Art School. Holding down the left mouse button, whilst moving the mouse around the screen, will draw a continuous line in the currently selected colour.

LINE



Click this to enter line mode. Now when you hold down the left mouse button, you set the start point for a line. Move the mouse to where you want the line to end, and release the mouse button.

SQUARE



Believe it or not, the icon marked with a square is used for drawing squares. To use it hold down the left mouse button to define the first corner of the box, and drag the mouse in any direction to set the dimensions.

CIRCLE



And here we have the circle icon. Hold the left mouse button, and drag the mouse to any point on the screen to draw a circle or ellipse.

LIGHTBULB



The lightbulb switches the bottom icon strip from the palette to a selection of special drawing effects. See the section on Special

Effects for more information on the selection of effects available.

RUBBER



This is the rubber icon. To rub out anything, you need to select this, and then select the background colour from the palette. Otherwise, this acts as a big square brush, drawing in the currently selected colour.

SCISSORS



Click on the scissors, and you can cut out any section of the picture, and paste infinite copies of it around the screen. Hold down the left mouse button and drag out a rectangle to define the area you want to cut.

FACE



This brings up a selection of pre-loaded clip art along the bottom icon strip. There are more clips than can be shown on screen at once. Clicking the → icon at the bottom right corner of the screen will bring on the next set of clip art brushes. There are nine of these sets. Clicking the arrow in the bottom left corner will take you back through the brushes.

To use any of these in your picture, click on the required brush, and then paste it down on the picture with the left mouse button.

BUCKET



The bucket icon fills the selected area with a colour or pattern. You can select your colour from the palette in the usual way (see Colour Selection), or use one of the built-in fill patterns. These patterns can also be selected by clicking the left and right arrow icons that appear in the bottom-left corner of the screen when the fill icon is activated.

Click on the area of the screen you wish to fill. The fill tool will automatically stop whenever it encounters a change in colour.



CROSS



Mistakes can be corrected with this, the undo icon. It reverts the picture to its state immediately before your last move.

COLOUR SELECTION

The current 'ink' colour is selected by clicking on any of the squares in the palette strip along the bottom of the screen. The multicoloured square at the far right end of the palette is the 'rainbow' colour. A rainbow is a graduation of smoothly fading colours that run in horizontal bands across the screen — also known as a copper list. These can be useful for simulating sunsets or night skies, or just for brightening up your pictures. If you select the rainbow, and draw a line from the top of the screen to the bottom, you'll notice that the colour of the line gradually changes from one end to the other.

If you have the lightbulb icon selected, the palette disappears to

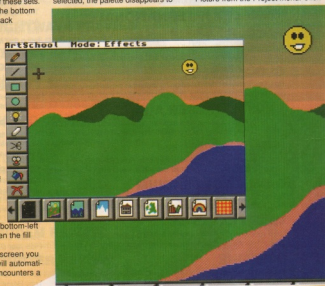
make way for the effects. Holding the right mouse button brings the palette back into view, allowing you to change the colour once again.

LOADING AND SAVING

Art School is not hard disk compatible. We recommend that you do not attempt to install it on your hard drive, or use it to load or save files to the hard drive.

Saving a picture you have already created is a simple matter. Insert a pre-formatted disk into the internal drive, and select Save Picture from the Project pulldown menu. Click on the Disk button, and then click DF0. Click the pointer in the File box and type in the name you want to call your picture, using no punctuation or spaces. Press Return and your picture will be saved to the disk.

To load a picture, insert the disk with your required picture into the internal drive and Select Load Picture from the Project menu. Click



on the Disks button, then click on the name of the picture you want to load. Finally click the Load button.

SPECIAL EFFECTS

All of these effects are accessed by first clicking the lightbulb from the main vertical icon strip.

BIN



The bin clears the screen. You can bring it back with the undo icon (the cross just above the bin) so long as you don't select any other function in between completing this operation.

DOTS



This is a kind of airbrush effect that paints with random-sized circles around the mouse pointer.

BOXES



The boxes work just like the dots, but instead of spraying circles, this sprays little rectangles.

UPDOWN



Up and Down mode varies the vertical position of the pen randomly. It does this while you control the horizontal position.

LEFTRIGHT



This works just like up and down, but the random element is in the horizontal axis this time.

ORBITAL



Orbital drawing is a funny one. It moves the pen in a circular motion around the pointer position. If you keep the pointer still, it will draw a circle. If you move it around, you get a kind of drunkard effect.

SPINNER



Tri-spinner draws a series of triangles rotated at different angles, all centred around the pointer.

WORM



Wacky worm draws a snake behind the pointer, with some cute little circles that follow the mouse with a slight delay.

SAMPLE



The piano keyboard puts Art School into sample-play mode. The function keys will now play back notes at different pitches. Here's a test: see if you can play a tune - it's not easy!

PICTURES

The next six icons bring up pre-programmed pictures. Click on the cameo representation, and the full-screen version will be drawn.

BOOK



The book mode is not active in this version of Art School.

RAINBOW



Each time you click the rainbow icon, the colours in the rainbow are changed. You will see the changes if you have something drawn in the rainbow colour on screen.

TILE



Tile mode gives you a small box, which you can position anywhere on the screen when you click the left mouse button.

SPLAT



The splatter brush is a bit like a DeluxePaint anim brush. By slowly moving the mouse over a small area, you get a progressively larger trail of splats.

FRactal



This draws a fractal-generated tree, sprouting from the point of the mouse.

3D FLOOR



Select the 3D floor icon and move the mouse around the picture. You'll get a different perspective on the floor depending on the mouse position.

GHOST



Ghost pen mode is a two point symmetry effect. The mirror image of what you draw appears either above or below the actual pen position.

SMOKE



Works the same as the splats, but draws cute little puffs of smoke.

TALKING



After clicking this icon, the computer will speak the names of the keys when you press them.

TEXT



Allows you to enter text from the keyboard directly onto your picture.

LIGHT



If you want to change parts of the picture to a seemingly random colour, click this icon and then simply draw over the screen.

SPRAY



For a graffiti or airbrush kind of effect, use this lovely little icon.

RADIAL



Radial lines are great fun, and look a bit like lasers.

DOTTED



Want to draw some dotted lines down the middle of a road? This icon is the just the thing you need.

GROW SQUARE



Growing squares that emanate from the pointer position can be used to simulate time tunnels.

GROW CIRCLE



Growing circles that emanate from the pointer position can also be used to simulate time tunnels — but with round walls this time.

INVERT



Inverting the palette is achieved with this icon. Basically, it changes the colours beneath the defined area to their exact opposites.

GRID



The grid icon covers the screen in a fine mesh.

ZOOM



You can zoom into the top left corner of the screen by clicking the magnifying glass. This allows you to see your paintings in more detail and to focus in on to add some finishing touches.

WRAP



This clever feature allows you to squeeze the screen horizontally. Move the mouse left and right until you get the desired squash-factor.

SLIDE



This icon covers the slide show option of Art School. This comprehensive part of the program will be covered in more detail next issue.

CURVE



Curve mode lets you draw smooth curved lines between two points.

MAGNA



Magnadraw is a bit like the circle-draw function, but instead it draws lines between the pen and a second point that simply follows around the pointer.

FRactal



Fractal patterns can be drawn by simply clicking the fractal icon. The type of fractal pattern can be altered with the Set Fractal option from the Supervisor pulldown menu. We will go into this in more detail next month.

MUSIC



The music player is not readily available in this version of the program.

TURTLE



This allows you to control an external turtle robot. We'll cover this feature in detail in a forthcoming issue of CU AMIGA.

RUB THROUGH



Rub through mode lets you rub through to the spare screen, as if the spare screen was hidden by the current picture. To jump between the spare and main screen, simply press the S key.

COMB1



This gives a wide brush for drawing thicker lines.

COMB2



This is just like the previous option, but it draws with a few colours at once.

SHRINK



Shrink screen mode puts a small copy of the picture into the top left corner of the screen.

NEXT MONTH

There's not enough space here to cover all of Art School's many features. Next month we'll go into more depth, and explain the menu options and the more complex icons.





KICK

you know it's...



International action at its dazzling best. The atmosphere is electric as the stage is set for the World's best players to display their awesome skills. **KICK OFF 3** is a game for the true soccer fan. Top footballing Nations from 5 continents battle for soccer's biggest prize - The World Cup. Thrill to the one touch football of the South Americans, the power play of the North Europeans and the skillful yet eccentric African nations. Stamp

your authority on the match using the key players within the team. Each country has its own style play dependent on the way these players are used. Be sure to play to your team's strengths. Use



AMIGA



PC COMPATIBLES



OUT OF

CD32 PC & COMPATIBLES PC CD ROM

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KICK OFF 3



KICK OFF 3

ITS WORLD



the Brazilian **Playmakers** to split the opposition with pinpoint passes or the German **Sweeper** to build from the back. Play the ball to the dashing full backs from Cameroon or release the flying Dutch **Wingers**.



PC COMPATIBLES

KICK OFF 3 is packed full of dynamic features that set it apart from any other football game.

Over 2000 frames of animation for smooth, fast flowing International action and multi directional pitch scrolling. Thirty different **SET PLAYS** for corners and free kicks give the most dramatic dead ball situations ever. A practice mode allows you to specialise dribbling, overhead



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kickin'

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ANCO

>>



COVERDISK 88

It's here the AMOS extension you've been waiting for. On this month's coverdisk, you'll find *Craft 2*. With this turbo utility you can turbo charge your programs and create stunning new graphics.

TO USE THE CRAFT PROGRAM ON THIS DISK YOU WILL NEED EITHER AMOS OR AMOS PRO.

AMOS was given away on the April 1993 issue of CU AMIGA. If you missed this you can get AMOS from Europress Software on 0625 858888.

If you are new to AMOS we advise you to experiment and learn AMOS first before trying to use this AMOS extension.

If you're one of the thousands and thousands of AMOS users, you'll find the second program on disk 88 valuable and useful.

Craft 2 is a powerful and flexible extension to AMOS, giving you over 130 new fast commands.

With these you will be able to create much faster graphics, with speed improvements of up to five times faster than normal AMOS programs, generate stunning 3D graphics, display interrupt driven starfields, and easily manipulate 3D objects.

Plus, many other commands and features that enable you to create more impressive and faster programs and do so more easily than previously possible with AMOS.

To start using *Craft* follow the loading instructions given on page 16 and in the panel 'INSTALLING CRAFT 2' on page 13, and then load AMOS.

You can now program just as you normally would in AMOS but you now have a vast range of new commands, whilst other commands provide faster alternatives to existing AMOS functions.

Over the next few months CU AMIGA will be running comprehensive tutorials of these new commands. Starting with this issue we'll run through some of the new and replacement graphical commands. The remaining commands will be explained over the next couple of months, to be followed by tutorials and sample programs.

AMIGA
All Models

for
AMOS



CRAFT - FUTURE TUTORIALS

Over the next few months we'll be bringing you the complete run down of *Craft* commands, and then complete tutorials to help you get the most out of this power packed Amos extension. Here's a run down of what will be covered where.

August: New and replacement graphics commands and 3D object functions.

September: Sprite and star field functions, with tutorials on these and the 3D object commands covered in August.

October: Icons, scrolling and miscellaneous commands, with tutorials.

November: Zone functions, and remaining facilities.

IMPROVED GRAPHICS COMMANDS

The following are all faster, more efficient replacement functions of existing AMOS commands.

F PLOT x,y, colour

Plots a point of colour on the current screen at coordinates x,y in the given colour.

=F POINT (x,y)

Relative move of the graphics cursor to the pixel at the given screen position.

R MOVE dx,dy

Relative move of the graphics cursor. The same as Gr Locate.

R DRAW dx,dy

Draw a line relative to the graphics cursor. Same as Gr Locate and Draw To in AMOS.

R BOX dx,dy

Draw a box relative to the graphics cursor. The same function as Box.

R BAR dx,dy

Draw a bar relative to the graphics cursor, based on the BAR command.

HELP I NEED SOMEBODY!

Stuck? Installation confusing you? Can't figure out a command?

Don't worry, help is at hand for all your *Craft* problems.

Black Legend, publishers of *Craft 2*, have set up a helpline just for you.

If you have any problems with the *Craft 2* extension simply call the following number: 081-476 0057.

F DRAW x,y

This Command does the same thing as Draw To X,Y, replacement for the Draw command.

F DRAW x,y to x1,y1

Does the same thing as Draw X,Y to X1,Y1, again based on the Draw X,Y to X1,Y1 facility.

F CIRCLE x,y, radius, colour

Draw a circle at the given screen position, with the given radius and colour. This is approximately 550% faster than the original AMOS Basic version. Not bad.

SOME NEW COMMANDS

Blit Clear x

Clears bit planes, if x<0 all bitplanes of a screen will be cleared, >0 clears bitplane x.

The following are new commands for 3D graphics.

Line 3d x,y,z to x1,y1,z1

Draws a line from first coordinates to second coordinates in 3D space.

Eye 3D x,y

Changes the location of the vanishing point for Line 3D.

The remaining new commands are Vector graphics commands. A vector is a collection of connected lines drawn rapidly at machine language speeds. You can draw them anywhere on screen.

Objects are defined as a series of draw and move commands, but before defining the object you need to tell the system how many objects are needed. This is done with:

Object Limit x

Before manipulating 3D objects, you need to allocate memory. This command sets the amount of 3D objects that can be used.

Reserve Object object, count

Reserves public memory (count * 6 bytes) for object OBJECT.

Next you define the objects themselves. These definition commands must be ended with the Define Spot command.

Define Draw object, element to x,y

Defines vector ELEMENT in object OBJECT as a draw instruction with x and y as the coordinates.

Define Move object, element to x,y
Defines vector ELEMENT in object OBJECT as a move instruction with x and y as coordinates.

Define Attr object, element to colour, drawmode

Defines the element ELEMENT in object OBJECT as an attribute instruction, this allows you to set the colour and drawing mode. Normally

this function is the first instruction on your object definition.

Define Stop object,element

Signals that this is the last element in an object definition.

You can add further elements later (remember to increase the amount of memory reserved) by inserting further Define Move, Draw or Attr before the Define Stop.

Next, to display, magnify, cancel and store the objects the following commands are now also available in *Craft 2*.

Object Draw object

Draws the object OBJECT on the current screen.

R Object Draw object,x,y,mul

Draws the object OBJECT relative to the x and y coordinates.

Object Mag Draw object, mul

Magnifies or reduces the size of the object by multiplying or dividing the object coordinates with factor MUL (positive magnifies, negative

reduces) and then draws it.

R Object Mag Draw object,x,y,mul

A combination of the above two commands, magnifying or reducing the object and then drawing it relative.

Object Erase object

Erases the object OBJECT instructions from memory, and frees up the allocated memory. If OBJECT is negative all objects are cleared.

Object Save "name", start to end

Saves all defined objects from start to end into the disk file 'NAME'. File names longer than 80 characters are not catered for, and undefined objects are skipped over until the END object number is reached.

Object Load "name", start

Loads the object file 'name' and inserts in from start object on. It also checks that the file loaded is an object file start - by looking for 'OBJE' at the first of the file, and that's it for this month. Next month we'll look at interrupt startfiles, spite handling amongst others. **CU**

HOW TO INSTALL CRAFT

INSTALLING CRAFT 2

To fit both *Craft*, *Art School* and further sound samples on disk 88 we have compressed *Craft* and *Art School*. To use *Craft* you will first need to uncompress these files, to do this follow the simple procedure on page 17 of this issue.

Once you have a working *Craft* disk you will then need to install the *Craft* Amos extension on to your Amos disk. Follow the following simple instructions.

FOR AMOS 1.3 USERS

1. First copy the file 'AMOS_TURBO_PLUS.LIB' from the new disk to your AMOS_SYSTEM drawer. This file is in the drawer AMOS1_3.AMOS_SYSTEM on the disk.

2. To copy the file type in the following line:

COPY yyy:AMOS1_3.AMOS_SYSTEM.AMOS_TURBO_PLUS.LIB to xxx:AMOS_SYSTEM yyy being the name of your uncompressed *Craft* disk, xxx being the name of your AMOS disk.

2. If you can't fit the AMOS_TURBO_PLUS.LIB file on your AMOS disk copy the file config1.3.AMOS to another disk to make space - but keep it handy as you will need it in a minute.

3. Once you've copied the file over, load and run AMOS.

4. From within AMOS load and run the 'CONFIG1.3.AMOS' program.

5. Select 'LOAD DEFAULT CONFIGURATION' from the 'DISC' menu.

6. Click on 'LOADED EXTENSIONS' from the 'SET' menu.

7. Click line 12 of the displayed list and type in: 'AMOS_SYSTEM.AMOS_TURBO_PLUS.LIB' and press ENTER.

8. Click on the 'QUIT' icon, displayed on the left hand side of the screen.

9. Select 'SAVE CONFIGURATION' from the 'SET' menu.

10. Now make the same changes to the 'AMOS1_3.HTSC.ENC' and 'RAMOS1_3.ENV' files following the above procedure from step 5, but change this line from 'LOAD DEFAULT CONFIGURATION' to 'LOAD OTHER CONFIGURATION'.

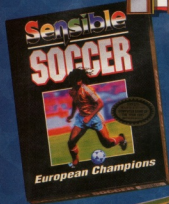
Once you've done this select 'QUIT'.

FOR AMOS PRO USERS

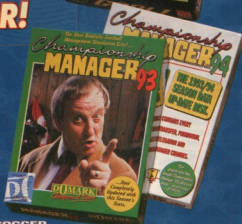
Copy the file 'AMOSPro_TURBO_PLUS.LIB' into the APSYSTEM drawer, using similar commands to above, although obviously changing them to reflect the different file names and drawers.

Follow stages from 3 to 9 above, again changing the file names where needed, in this case, step 7 becomes 'AMOSPro_TURBO_PLUS.LIB'.

WORLD CUP YEAR 94



**THE NO. 1
SOCCER
CHALLENGE
OF THE
YEAR!**



SENSIBLE SOCCER

"Sensible Soccer was playing - who needs England when you've just got hold of the best PC football game of all time anyway? - PC Home
"Definitely, without the merest inkling of a suggestion of a shadow of a doubt, the best football game ever" - Amiga Power

GOAL!

"Fast - Frantic and a good alternative to Sensible Soccer" - PC Review
"Goal is undoubtedly a superb game, you can never have too many good football games and Goal is certainly one of the best" - The One

STRIKER

"A great and very playable football game" - PC Review
"It's a stunning debut, and all Striker is missing is the half time oranges" - CU Amiga

CHAMPIONSHIP MANAGER 93/94

"The attention to detail is excellent and the number of features too numerous to mention..." - Amiga Format
"The most addictive management game available. It's still the best" - PC Zone

THIS INVINCIBLE COLLECTION OF FOUR NO.1 CHART TOPPERS CANNOT BE RIVALLED!
AVAILABLE FOR IBM PC & AMIGA

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empire
SOFTWARE





COVERDISK 89

Take part in *Ishar 3*, the incredible Role Playing Game on this month's CU AMIGA coverdisk 89.

ISHAR 3



If you asked most Amiga owners what was one of the most awaited games of this year, you would probably find that *Ishar 3* would rank somewhere near the top. Silmarils have already released two of the *Ishar* series to a great reception, and now they are ready to set the third and final part of the trilogy onto the world. What's more, it's even better than the last two, and if you don't believe me, then why not check out the review in this very issue.

FIRST LOOK

Even better, why don't you boot up the exclusive cover demo this month and go for a walk in the woods! To set the scene, the evil wizard Shandar didn't die at the end of the last game, and has in fact somehow managed to free his mind to wander the world until he finds a body to suit his purposes. For some strange reason, he has settled upon the body of the last great dragon, Wohratrax, and this is where you have to step in and stop him. The changeover of minds can only happen at a certain point in time, so you need to travel backwards and

forwards through time until you find the great dragon in a vulnerable position and kill it to foil Shandar.

The level of the game we have supplied you with is a piece of woodland some time in the past, where you need to make contact with a wizard in a house, who will open one of the timegates for you, allowing you to progress through the game. Those of you who have already played the *Ishar* series of games will already know how to use the simple and intuitive control method, but believe it or not, there are actually people who don't know how to use the classic icon controls, so just for them, here is a rundown of how to actually control our demo.

BOTTOM ICONS

We'll start by looking along the bottom of the screen. You'll notice the five faces of the five characters in your party, with their names at the bottom of their portrait and four small icons above. If you click on any one of the names, a full screen inventory will appear showing you everything they have in their possession, along with any money they may be carrying, the weapons

they have in their hands and the clothes or armour they are wearing. To move anything around in the backpacks or change weapons, all you need to do is click on the item you want to move with the left mouse button.

You'll see that item 'lift' from its position and stick to the mouse pointer. Now you can just move it to the place where you would like to place it, and click with the mouse button again.

Now click on 'Exit' (in the bottom right corner of the window) to go back to the game screen.

PORTRAITS

The four icons along the top of each character's portrait change the window where the portrait is, and give you instant information about what the character is carrying, any spells they can do or their health and strength levels. The only different one is the one marked 'Act', which brings up a further four icons which let that player (from left to right), accept a player to the party, send

them away, kill them or perform first aid on them. They won't always follow such a direct order, however, as all the characters in the game have their own opinions, and will sometimes go against you quite happily.

Moving to the left of the screen, you'll see two main square windows. The top one is the movement control, and allows you to move one step forward, backward, left or right. The two arrows on either side of the top arrow let you rotate through 90 degrees at a time through both directions. Below this window are the combat icons, these merely show you which characters are in a position to fight, and the weapons they are using. To fight, just stand in front of someone and click on any of the five windows to swing the weapon. The button will go dark, as the character regains the strength for another swing – and this can be some time if the weapon is heavy and the character is weak – and will then 'pop out' again when the character is ready.

That's all you need to know to get in there and start searching. Good. 



Ishar 3 has far more animals and machines than the previous two games.



HOW TO LOAD YOUR CU AMIGA COVERDISKS



HOW TO LOAD COVERDISK 88

Coverdisk 88 has three main parts: *Art School*, *Craft 2* and an *OctaMED* music module. *Art School* and *Craft 2* must be expanded onto separate disks before you can use them. To hear the music module and use the samples, you'll need to load it into *OctaMED*. See the panel marked "OctaMED Module" on this page.

DECOMPRESSING THE DISK. WRITE PROTECT YOUR COVERDISK!

Before you do anything, make sure the write protect tab on the disk is in the open position, so that you can see through the hole.

You'll need two spare disks. They need not be formatted.

1. Insert the disk into the internal drive, and turn on the Amiga.
2. Double click on the icon marked CU #88.
3. Double click on the icon marked *Art School*.
4. When prompted, insert the first of your two spare disks (which should be write enabled), and press RETURN.
5. Replace Coverdisk 88 when prompted.
6. Mark your first spare disk "Art School".
7. Double click the icon marked "Craft 2".
8. Insert your second spare disk when prompted (this must also be write enabled), and press RETURN.

DISK VIRUSES

We try to ensure that all our coverdisks are completely free of viruses. We always have the most advanced virus checkers available when the disk is compiled and every program goes through rigorous testing on all relevant Amigas. However, we cannot accept any responsibility for possible damage incurred by viruses or faulty disks which have escaped our attention.

9. Replace coverdisk 88 when prompted.

Art School can be loaded directly from the decompressed disk, or through *Workbench*.

Double click the *Art School* disk icon, then double click the *Art School* program icon.

For *Craft 2* installation instructions, see page 12.

OCTAMED MODULE

The *OctaMED* module can be loaded into *OctaMED* in the normal way. The module is called *Tone's Tune*, and we reckon it's a bit of a cracker. As you might have guessed from the name, it was written by our resident musical expert, too CU and all-round nice guy Tony Horgan. If you think you can do better, and you'd like to have a tune on a future CU AMIGA coverdisk, send your modules to: Coverdisk Choons, London EC1R 3AU.



HOW TO LOAD COVERDISK 89

You've already read about *Ishar 3* earlier in the issue. Now here's your chance to play the demo. Loading your *Ishar 3* playable demo could only be made easier if the disk removed itself from the plastic package and loaded itself for you! All you need to do is follow these three easy steps:

- 1) Turn off your machine for at least 15 seconds. This is to ensure that you don't encounter any nasty viruses when you start to boot up.
- 2) Insert the disk in the internal drive and switch the machine on. The game will then boot up and load automatically.
- 3) That's it, really. OK, so there were only two steps.

But we told you it was easy.

IF YOUR DISK WON'T LOAD

If your coverdisk doesn't seem to work as it should, then follow this simple guide. Firstly, remove all unnecessary peripherals, such as printers, modems etc. Follow the instructions on these pages to the letter, and if, after that, you find that the disk still doesn't work, call the DiskPress helpline on: 0451 861131 between the hours of 10am and 5pm from Monday to Friday.

If they advise you that the disk is faulty, fill in your details in the form below, and send this form, along with the disk and a 28p stamped self-addressed envelope to the following address:

CU AMIGA DISK RETURNS, DISKPRESS, UNIT 3, OLD COLLYARD FARM, NORTHLEACH, GLOUCESTERSHIRE GL54 3EP.

NAME

ADDRESS

TYPE OF AMIGA OWNED

DISK NUMBER

DESCRIBE EXACTLY WHAT HAPPENS WHEN YOU TRY TO LOAD THE DISK

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CU

NEWS



The Amiga 500: the best selling model of Jay Miner's dream.

JAY MINER
R.I.P

On June 20, 1994, Jay Miner, the father of the Amiga, passed away. Jay Miner, was one of the key people responsible for the Amiga and without doubt was the major figure behind Amiga technology. Without his involvement you wouldn't have an Amiga, and possibly neither, for that matter, a copy of CU AMIGA, at least not in its current form.

It is largely only due to the remarkable foresight and skill of Jay Miner that the original Amiga is still a leading computer in the 1990s, despite being nearly 10 years old.

He invested his own money into the original company developing his vision. Prior to starting work on the Amiga, Jay worked for Commodore arch rival Atari and developed many of their early games consoles. It was at Atari that he had the first ideas for what later became the Amiga. But Atari didn't want to know and so he moved on. He got together with several other developers and set up a company called Hi Toro, this was later changed to Amiga. Some time later Atari tried unsuccessfully to buy back Jay and his team, but Commodore came in at the last minute with a better offer – the future of Commodore and Atari is, as they say, history.

At Hi Toro/Amiga, later Commodore Amiga, Inc. Jay developed his vision, the original idea being a 16-bit games computer that could be expanded into a full computer – revolutionary at the time. Jay came up with the original concept, and also developed the Agnus chip. He worked with

Carl Sassenrath, Dale Luck, and RJ Mical on the Amiga and the final product that shipped was simply unmatched at the time, indeed it's only today – almost 10 years later that other systems are starting to catch up.

Even though Jay Miner's involvement with the Amiga development officially stopped shortly after the original Amiga 1000 shipped, he continued to be closely involved with the Amiga. He could regularly be found talking to developers and end users, ran his own Amiga bulletin board and also unofficially liaised with Commodore up until fairly recently on future concepts.

The creator of the Amiga passed away at the El Camino Hospital in Mountain View, America. The actual cause of death was heart failure, resulting from kidney infection complications, from which he'd been suffering for some time.

The CU AMIGA team, along with everyone else in the Amiga market we're sure, will sadly miss Jay Miner, and long remember him.

CU AMIGA gratefully acknowledges the help of Andrew Farrell, Editor of *Australian Amiga Review*, in compiling the above. Jay Miner R.I.P.

COMMODORE
LATEST NEWS

Negotiations regarding the future of the Amiga are now practically finished. Samsung, and up to four other companies, have now put in their final bids to the Bahamas courts. These courts will be sitting to decide the fate of Commodore on July 15th, it is unlikely any further information will be forthcoming before this point.

Contrary to rumours no deals have yet been made, or for that matter have some bidders pulled out of negotiations – all are waiting on the decision of the Bahamas courts.

What isn't in any doubt however is the commitment of Amiga hardware and software developers and loyal users especially in the UK but also around the world. In a straw poll CU AMIGA carried out of developers 94 percent of them said they would be continuing their support, even in the unlikely event of the Amiga not being sold anymore. Those contacted included GVP, Scala, Amitek, Power Computing, SoftLogik, SoftWood, NewTek, Millennium, and Team 17.

BLOBBY GRAPHICS

Exclusive news reached us this issue just in time to be included on these pages. Mr. Blobby is to star in his own computer game! Yes, the large pink bloke with the little yellow spots who has somehow made a career out of falling over and gibbering trianely has granted Millennium the rights to digitise his persona and include him in a wacky platform game! Details are quite tight at the moment, as the ink is still wet on the contract, but rest assured that the moment we have any screenshots, we'll be printing them in glorious technicolour. Also, look out next month for an in-depth interview with the great man himself and the chance to appear on Noel's House Party every Saturday for a year! Call Millennium on 0223 844894 for more. *This last bit probably isn't true.

WORDWORTH UPGRADED

Digitla have shipped another upgrade to their WordWorth 3 word processor. Version 3.0b is now available.

The latest version now includes smarter installation, an extended help section and faster screen redraws. The new version also corrects compatibility problems with earlier versions of the program if, for example, different fonts were used between versions.

Wordworth 3.0b is available from Digitla on 0395 270273.

UPGRADE WITH BLITTERSOFT

Blittersoft are now selling the official Commodore upgrade of the Amiga operating system (OS) as version 3.1. This is the same version of the OS as found in the A4000-T (reviewed this issue) and CD32.

Amongst the many improvements in 3.1 over 3.0 (as found on the A1200 and normal A4000) are faster operation, support for CD-ROM drives, and various internal enhancements and bug fixes.

The upgrades from Blittersoft include the ROMs, full manuals and 3.1 disks.

Prices start at £84.95 for the A500, A1500 and A2000.

For full details contact Blittersoft on 0908 220196.

ROMBO DELIGHTS

Rombo, manufacturers of the hugely popular Vidi range of Amiga digitisers have revealed to CU AMIGA that they are planning a series of major developments, expansions to their A1200 VideoRT colour digitiser and a new big box Vidi system.

Firstly, is an update of the software, to Version 2. The new version will be shipped with the digitiser from early July, amongst the many new features it includes HAM8 preview on AGA images.

Rombo have also revealed to CU AMIGA that they will also be shipping a TV tuner to work in conjunction with the Vidi-Amiga RT system, again in July. This unit will allow you to watch TV on your Amiga monitor and switch between the TV display and normal Amiga output. The unit, which Rombo told CU AMIGA will be called the Video-AmigaTV tuner, provides composite video and sound. Full control of the tuner is through Vidi-AmigaRT software and a separate program.

Rombo have also revealed they are working on a Nicam stereo decoder, Fastext decode and a digital genlock, and a version of Video for big box Amigas. Again, all for use with the Vidi-AmigaRT system.

Colin Faulkner of Rombo told CU AMIGA: "Our next project is an internal A2000/3000/4000 Vidi-AmigaRT24, complete with all the new bells and whistles."

Rombo are on 0506 466601.

GAMES CHART

The Amiga Top 10 Games Charts compiled by HMV.

- 1 Kick Off 3
- 2 Sensible Soccer International
- 3 World Cup Year 94
- 4 Beneath A Steel Sky
- 5 Arcade Pool
- 6 Skidmarks
- 7 Man United Champions
- 8 Elfmania
- 9 Frontier - Elite 2
- 10 Body Blows

GVP RELEASE A4000 ACCELERATOR

GVP, the world's largest Amiga developer, have released their long awaited A4000 accelerator – the A4000 GFORCE 040. Using the card A4000 030 or 040 users can upgrade their Amiga, with 030 users getting a performance increase "of at least 12 times" – claim the UK suppliers Silica.

The card has two 32-bit SIMM sockets, one of which is populated with a 4Mb 60ns SIMM as standard. Using an extra card it is possible to increase the maximum memory of the Amiga to a huge 128Mb. GVP have also revealed details of a further SCSI-II option which can be added to the card, although no details were available.

The GVP GForce 040 accelerator with 4Mb of RAM is available for £1299 including VAT.

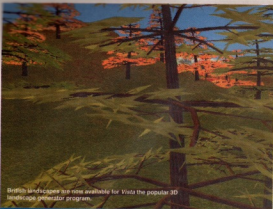
GVP have also just cut the price of Cinemorph still further. The program now has a price of £19, its original UK launch price was £99. Cinemorph is also included free with GVP's other software title ImageFX.

Silica are on 081-309 1111.

BLOWING FUNNY COLOURS

Team 17 just don't know when to stop giving. Those generous types up in Wakefield have created *Body Blows* AGA for all you lucky A1200 owners, and it looks like it'll be a cracker. Featuring 256-colour graphics, of course, plus the 21 player Tag Team option that was previously only seen in *Ultimate Body Blows*, the game looks like it'll be a real treat. But that is not all. No, it gets a lot better. It's hard disk installable! It has new AGA backdrops, as seen in *Ultimate Body Blows*. It also only costs £14.99! But it gets even better! If you have the original *Body Blows*, you can upgrade to the new exciting update for the measly sum of £7.99! If you would like to upgrade, then send your original disks, with a cheque or postal order made out to Team 17 Software, and then send the lot to *Body Blows* AGA Upgrades, Team 17 Software, Manorwood House, Garden Street, Wakefield, West Yorkshire WF1 1DX. Call Team 17 on 0924 385903 for more information.





British landscapes are now available for Vista's popular 3D landscape generator program.

VISTA COMES TO BRITAIN

Virtual Reality Labs have released three packs of British landscapes for use with VISTA Pro and VISTA Lite. The packs allow you to render landscapes of Britain using VISTA on your Amiga.

The three packs cover British Highlights, English Lakes and Snowdonia National Park. The information for the landscapes is taken from British Ordnance Survey Maps and is very accurate. British Highlights includes mountains, featuring Ben Nevis amongst others.

Each pack has a price of £39.99 including VAT, but Emerald Creative are running a promotional offer with each pack going for just £32.99. Emerald are on 081 755 8866.

GETTING SENSIBLE NOW

To coincide with the World Cup, Renegade are getting ready to release a special limited edition of Sensible Soccer under the non surprising name of Sensible Soccer International Edition. The new edition features all the teams and matches in the World Cup this year, and the game has been modified slightly to allow the referees to show red and yellow cards. Later in the year this will be followed up, of course, with Sensible World Cup Soccer, featuring an improved game system, plus 1500 real club teams from all over the world, including all the actual players and stats! Look out for an in-depth preview in the next couple of months. For more news on all things Sensible, call Renegade on 071 481 9214.



SCANNERS!

Epson have produced a 100-page guide to scanning. The guide, 'Totally Scantastic Guide to Desktop Scanning' is available free from Epson.

The guide was produced to help explain scanning technology, and covers practically every aspect of scanning including optical character recognition, using images to increase productivity, printing in colour, and of course, how to scan images and text.

For a copy of the guide call Epson on 0442 61144.

FONTABULOUS

Diskotech have released details of a huge collection of animated colour fonts. The fonts can apparently be used with DPaint II and III and can be used in all screen resolutions.

For £15 you get a two disk collection consisting of five fonts, a catalogue listing 25 other fonts is also provided. Diskotech is on 0591 2242.

PROJECT YOURSELF

One of the biggest manufacturers of Amiga printers is to launch a colour video projector. The Citizen 30PC is an LCD device which can take an Amiga video signal (via a genlock) and project it onto walls, giving an image size of between 6 and 100 inches – ideal for displaying the Amiga screen when playing World Cup Soccer with your mates.

NEW INKJET FROM EPSON

Epson have released a new inkjet printer. The Stylus Colour is a colour inkjet printer with a price of £639 + VAT. Features include 64 nozzle print head, speeds of up to 200 characters per second, a 64Kb buffer and resolutions of up to 720 dpi. You can contact Epson on 0800 289 622.

NEW VIRUS COLLECTION DISK

A new collection of virus checkers is now available. Called the Virus Checker Compilation the disk includes LVD 1.75, Virus Z II 1.07 and Virus Checker 0.4. The disk is available from Craig Holmes, send £1.50, or more if you feel generous, to him at 23 Rochester Avenue, Wednesfield, Wolverhampton, West Midlands WV11 3AU.

LEANING OVER THE EDGE



This month I'm not going to speculate on future technology but rather think back on past developments, and a great loss to the whole Amiga market.

As you will have already read earlier on June 20th Jay Miner passed on. Even if you hadn't previously heard of Jay you can't help but have seen and used his work – the Amiga. But to many Amiga users today Jay will be just another name from the past. Yet he was far more than that.

Consider for a minute that the Amiga was first designed in 1982-84, almost 10 years ago. Now consider that it was only just before that when the mighty IBM created their IBM PC. Now think forward to 1994, the original design of the PC has gone, changed completely – new processors, different storage types (the original PC was designed to use tape), completely different graphics standards, different BUS types (Local BUS) – in fact apart from the shape of PCs there's hardly anything that remains. And the Amiga? Sure various parts have been enhanced (graphics, user interface etc) but the majority of it remains the same.

After 10 years much of the original Amiga design still remains, and not only does it still remain, but only now are rival systems from Apple and IBM starting to catch up. When Jay and his co-workers created the Amiga they were, without doubt, years ahead of worlds greatest developers. Jay Miner was without any doubt a genius, as were the other developers, they were far and away the most innovative design team ever. Now the creative talent of this group has gone forever.

Would it not be a perfect farewell to Jay if the Amiga was to go on to match its potential and become not just the best selling home computer, but also the leading games console and business computer?

You already help Jay's dream by using the Amiga. But you could do more. For starters start shouting about just how good the Amiga is to your friends, if you can, write software that takes advantage of the power that the Amiga has, and if you can't do anything, else buy some software and peripherals and spend money with Amiga dealers. Developers and distributors to show them it's worth their continued support. Jay gave you a machine you could only previously have dreamed about, now it's your turn to keep that dream alive.

DPS THE UP SUNRISE

Digital Processing Systems, the UK arm of the American development firm behind the PAR card, are now also selling SunRise AD516, the 16-bit sound sampler. The sampler joins NewTek's LightWave 3D rendering software and is supplied with the PAR card to provide one of the most powerful audio visual video effects systems available - on any platform.

With a complete PAR system Amiga users can now create stunning 3D animated sequences, including live video, combined with 16-bit sound and play them out to master tape for broadcast or recording and do so on a standard A4000.

As such, the DPS PAR system provides one of the most powerful and cost effective desktop video systems available, on any computer!

DPS have also announced that SunRise are working on enhanced software for AD516 to give better integration between their sound sampler and the Personal Animation Recorder. CU AMIGA hope to bring you a full review of the DPS PAR system working with LightWave and SunRise AD516 next month. DPS are on 0252 718300.



Sounds good, DPS are now selling SunRise Amiga sound samplers.

SAMPLING THE DIGITAL HIGHWAY

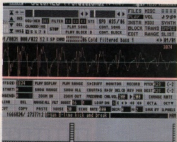
If you're one of the smart people who picked up OctaMED completely free with the May issue of CU AMIGA you'll be pleased to know the developers are now testing an OctaMED-support BBS. With an Amiga and a modem you will be able to download new modules, utilities and other OctaMED accessories and accessories from the BBS. You can also mail the developers, request help and leave messages.

The BBS is currently in the test stages, and you can try it out by calling it on 0703 703446. It's open 24 hours a day, supporting speeds between 1200 and 14.4K HST.

Best of all, the three users with the highest recorded logo totals will receive a free copy of OctaMED 6! OctaMED 6 should be available at the end of this year.

RBFS Software, developers of OctaMED and operators of the BBS are on 0703 785680.

OctaMED users can now get support for their favourite sound sampler via a bulletin board.



MANAGING UP TO DATE

Admit it. Updating your football management game to keep up with the real world can be a royal pain, can't it? The last thing you want to happen is to find someone like Darren Peacock sporting QPR's kit, but who wants to go through moving all those people around in an editor? Nobody, that's who, which is why Domark have kindly come up with the Championship Manager End Of Season Data Disk.

For the small sum of £15.99 you can update Champ Manager at the touch of a button, and what's more you can even grab a free copy of Fever Pitch by Nick Hornby, which is all about Arsenal so it's probably a very good thing.

Call Domark on 081 780 2222 for more news on this attractive deal.



COMODORE WRITES



The last few weeks have been shrouded in uncertainty for everyone connected with the Amiga. I'm at the sharp end of course, and I realise how important it is to you, the Amiga's army of users, that Commodore comes out of the current talks in a healthier state. Believe me I'm doing my best and will keep you posted on any news.

Meanwhile, he goes on and the Amiga community continues to rally. Having previewed our A1200 CD drive at ECTS it's been amusing to note distributor ZCL nip in with its own version in the last few weeks. And not only that - there's also

ZCL's CD32 add-on and the A1200 bundle with Elite 2 and Batman Returns. It's good to see the Amiga flag is still flying on the high street.

Of course the arrival of the CD add-on opens the door for CD software with a 'save game' feature. We can look forward to productivity software of the type which has distinguished Amiga floppy machines coming to CD32 soon.

According to my latest figures there are 197 titles available for the format now. By the new year the total will shoot up to 423. This will include 32 Video CD titles. Regular readers may know that Video CD is something of a personal crusade for me. I'm convinced it will take off as soon as the preferred medium for watching movies and music videos.

I note with interest that some of the major hi-fi giants are about to integrate VideoCD units into their hi-fi systems. I suppose you could regard that as competition for us. After all we certainly want CD32 to pick up some of their audio business. But at the end of the day if Video CD as a technology is moved forward by the hi-fi community then it can only help us. It might speed the process towards integrating MPEG into video games. When it does we'll have the perfect platform.

Apart from certain financial matters the Commodore team's time is currently being taken up by arrangements for Live '94, which takes place in Earls Court on 20-25th September, 1994.

At last year's debut show we commissioned a brand new stand and watched with awe as visitors in their tens of thousands just showered us with enthusiasm for the Amiga CD32.

After that we rebooted straight away. I believe we were one of the first exhibitors to do so - as a result we've got a prime spot.

Come down and say hello. And take a look at some of those 423 titles I was telling you about.

INDI - COME BACK IN SIX MONTHS

One of the UK's largest Amiga mail order companies, Indi, have launched a new purchasing initiative. You can order products now, without paying anything, use them for six months and then pay for the goods in full, without any interest charges being levied.

Indi see the move as a major development in retail computer trading, although other dealers sounded a note of caution. One source said that he felt it was unfair to customers as those who couldn't afford to pay now, were just as unlikely to be able to afford it in six months time, and it could trap customers in to buying goods they can't afford. Indi however are confident that the scheme will prove very popular. Indi are on 05430 419 999.



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Star 1230/20	N/A	2.95
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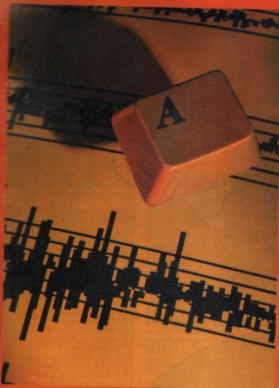
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MAKE SOME NOISE!

Don't you just love it? All the noise and music you ever wanted to make, you can make it with your Amiga. And you don't even have to be able to play a note! Thanks to the wonders of Amiga music, you can compose, create, remix and record complete tracks without knowing a treble clef from a treble vodka. The time has come for you to make some serious noise with your Amiga, and we're here to show you exactly what you need, where to get it, how to do it, and how to sell it. Want to release your own record? We tell you how, with advice straight from the professionals. Want to know what kit to get? We've got an extensive buyers guide compiled by our resident music experts. We've even got a guide to the best in MIDI add-ons! Tony Horgan is your guide through the Amiga music jungle...



good enough for serious use". Don't you believe it! These comments invariably come from those who have had little or no experience of the Amiga. Your Amiga is a goldmine - you just have to do a bit of digging and you'll be generously rewarded.

SOUND QUALITY

Here are a few tips to help beginners avoid the most common Amiga sampling pitfalls.

Use high sample rates.

Try not to sample at anything below around 16KHz. This will avoid the often-heard scratchy samples of many Amiga demos. For any sounds with a lot of high frequencies such as drum sounds or vocals including "S" or "T" sounds, use a rate of 21KHz or higher.

Get a good "sound to noise ratio".

This means making sure the volume level coming into the sampler is loud enough to use the full range of the 8 bits, but not too loud as to distort. Quiet samples will be bugged by noisy noise.

Trim samples properly.

Timing will be out on your music if there's blank space at the start of your samples.

Bear those three main points in mind and you shouldn't go far wrong.

AMIGAS IN THE JUNGLE

Amigas are used in music production right across the board, from bedroom hobbyists to megabuck international stars. Possibly the most exciting area in which the Amiga has a firm foothold is the dance music scene. The immediacy of the Amiga's built in sampling features and very cheap sequencing software such as *ProTracker* and *OctaMED*, has given many the chance to realise their dreams and release their own records, without treading the traditional rock and roll route of forming a

band, getting gigs and signing up with a major record company. A setup of just one basic Amiga is enough to get you started - we've already seen successful releases created on nothing more than a 1Mb A500!

Just to prove that it's all possible, we tracked down the top Amiga/Hardcore setup Urban Shakedown to see how they've managed to release a stack of successful dance records in the last couple of years.

Urban Shakedown is a jungle collective that revolves around one man and his Amigas, and embraces a number of collaborators, such as the "man like" Mickey Finn among others. The Urban Shakedown studio consists of two A1200s, two Tandy stereo graphic equalisers, an aural exciter, a guitar effects pedal, a DAT recorder and a pair of Jamo speakers, big enough to give an idea of how a track will sound in a club.

OctaMED 4 is used for all the sampling, with the two Amigas allowing eight good quality sample tracks. *Audio Engineer Plus 2* is used for sampling and sample editing.

The Shakedown boys were the ones responsible for the classic hardcore anthem "Some Justice" (the one with the goose bump inducing Ce Ce Rogers sample "We'll live as one family"), all of which was done with the above setup, only with A500s instead of A1200s.

Following a spate of underground hits, Urban Shakedown are soon to re-surface with a new EP to be released on the PWH label, featuring a trio of stamping new tracks, along with two new remixes of *Some Justice*. With jungle hardcore winning over more fans every day, it might just be massive. Expect to see it in the shops by September. »

Expanding your Amiga to include MIDI instruments will open your options right up.

Your Amiga is potentially the most powerful all-in-one music machine on earth. It is! What's your favourite record at the moment, that one going round in your head right now? You could have done that with your Amiga - and we're going to show you how. Here's the exclusive

road to Success City, there's a complete guide to getting your music released on CD, cassette or good old vinyl. First though, here are some basic tips to get your Amiga sounding like a sprawling professional studio.

SOUND EXPLANATIONS

There are a few basics you should understand before launching yourself into the world of Amiga music. All Amigas have a sound chip called Paula. Paula is capable of playing up to four 8-bit samples back at once, although the Amiga can hold as many different samples as memory will allow. With the aid of MIDI (Musical Instrument Digital Interface) you can link up your Amiga to a massive range of musical equipment, including synthesisers, drum machines, effects units and so on. Just a single A500 is enough to make storming tunes, but with a bit of expansion, your options are opened right up.

CU Amiga guide to Amiga music: everything you'll need to get started in the world of pop, rock, dance and even classical music. For those who have advanced a bit further down the

You'll often hear comments such as: "8-bit stamping is okay, but not



Look carefully, you might be able to spot the Amiga that's consisting of all of this music gear.



HOW TO RELEASE YOUR OWN RECORD

Want to break the charts or storm the club scene with your latest tune? You can, and it's not as hard as you might think. Tony Horgan and an Amiga show you how.

Whether you want to be a gorgeous pouting pop star, or an anonymous producer, you must have dreamed about releasing your own record at one time or another. So long as it remains just a dream, it's never going to happen. Let's face it, a talent scout from a record company is hardly going to come knocking at your door on the off-chance — if you really want something to happen, you've got to make it happen yourself.

But where do you start? How can you get that tune that's on your computer into record shops across the country, played in all the top clubs and radio stations, and most importantly, into the hands of the record-buying public? It all starts off at the studio, whether that means a fully-fledged professional studio, or just your home setup.

Most of the following will apply whatever kind of music you're making, but we've slanted it towards the dance music scene.

away with rough samples and sequencing with PD demos, but now you're competing with

doesn't it? The good news is that 8-bits can sound just as good as 16, you just have to work a bit harder at it, that's all. Remember, no one is going to make allowances because your track was made with an Amiga. If it sounds bad, it won't get played by DJs, and it won't attract the punters. It's no good justifying scratchy samples by saying: "Well what do you expect, it was done on my computer at home!" See the section on sound quality for some advice on getting the best sound from whatever setup you have. Of course, if you add some MIDI equipment to your system, you can compete on the same level as the pros.

STEP TWO: ASK OPINIONS

So you've written a track or two, and you think they're spot-on. Once you are 100% happy with your track, get some feedback from others. Play it to some friends that appreciate that particular type of music and see what reaction it gets. Obviously, don't expect your rocker mates to go nuts over a jungle record, but on the other hand, if you can only find one complete purist fan of the genre that likes your tune, then maybe you should think about some alterations. After all, you want to sell more than one record, right?

IMPORTANT: the most important thing to beware of at this stage is a false opinion. Let's say you've got some mates round, you've just made them a nice cup of coffee, and things are going swimmingly. You say:

STEP ONE: QUALITY CONTROL

All of the advice that follows this is useless unless you have a good track in the first place. It is absolutely essential to get flawless sound quality from your system. You can get

the professionals. These are professionals who work in a world where 16-bits are the minimum, and digital editing and effects often make use of 24 or 32-bit technology.

If you're using Amiga samples, you'll be limited to 8-bit sampling. Sounds a bit pathetic in comparison

"they have you heard my latest tune?" and play them the track in question. Defences lowered by the still-steaming round of coffee and biscuits, relaxed and ready for a game of Sensi Soccer, they all tell you it's a stunner, not wanting to rock the boat and seem ungrateful for the hospitality, or hold up the impending game of footy.

So, off you go on your mission to get your record pressed up, distributed and into the charts, confident in the knowledge that you have a blinding tune to your name. In fact, what you might have is a third-rate ditty that no-one is going to touch with a barge pole. What a waste of time, effort and money that would be.

Here's one way you can avoid a

you can go back to the drawing board, but if they like it, you can announce with zeal and pride: "Haha! That was really me and my Amiga! Cool huh?"

STEP THREE: PROFESSIONAL OPINIONS

Now that you think you've got an honest opinion from your mates, and they like it, see what the reaction is from those "in the know". If you're making dance music, get it onto a cassette, and take it to your local independent record shop. You'll find that a lot of shop assistants in these

gone for the pop market, and you've been told by those elusive "people in the know" that it will probably sell in large numbers (enough to get into the national top 50 for example), then you could try the demo-tape route, which goes something like this.

OPTION A: DEMO TAPE ROUTE

It's quite simple really. Get yourself some high quality cassettes, and run off copies of the track(s) onto as many tapes as you want to spend money on. Make a list of record companies and labels that you think would be interested in releasing your track. Then, type up a standard letter to accompany the tape, and send them out pronto to your chosen record labels.

Don't hold out too much hope for this approach. Record companies receive heaps of demo tapes every day, so your tape has to be

pretty good to stand out. It's worth trying a few tricks to get your tape noticed, even if they do sound a bit cheesy. Apparently, The Aphex Twin's demo tape of "Digerdoo" was sent into the record company enclosed in a length of piping (the pipe was symbolic of the digeridoo you see). The A-R people (record company talent scouts) will probably tell you that gimmicks like this don't work, but they do sometimes. If you don't have the cheek to send your demos out on chocolate flavoured tapes, then maybe you could just knock up some striking artwork for the cover – anything to make an impression. Unless you have very clear hand-writing, type your letter, but remember to sign it. An unsigned letter can be very cold. It's a good idea to get someone else to read through it to check for mistakes, which can be hard to spot in something you've written yourself.

If you've managed to get your music covered in the press, or if you've had write-ups of your live performances, include clippings of any good quotes, but keep them brief. Also, make sure your accompanying letter is brief and to the point. Don't ramble on about your uncle's pigeons and the price of bacon – they don't want to know. It might sound obvious, but double check that you've included your name (including your real name if you use a

MODULES ON CD

If you don't have access to a DAT recorder, but you still have commercial quality music on disk, Technical Dimensions are offering a unique service, whereby they take an Amiga music module (Protracker, Soundtracker, OctaMED etc), load it onto their Amiga in the studio, pass it through some fancy boxes to bring the sound to life, and master the music to cassette, DAT or CD. The prices are very inviting. For example, modules can be mastered for £4.00 each, plus £10.00 for the DAT, £2.00 for cassette or £30.00 for a one-off CD.

Technical Dimensions have a flexible enough service to suit most requirements.

Contact: Technical Dimensions, 32 Midway, Walker, Newcastle Upon Tyne, NE6 3PA. Tel: 091 263 7971.

pseudonym), address and a telephone number, not only on the letter, but also written on the tape itself, along with the date. Imagine Mr Bigbucks Record Producer found

Here we see the offices of a large international record company. Just out of shot is a skip full of rejected demo tapes. Try a few gimmicks to get your tape noticed.

your tape lying all alone in his "in" tray, played it, loved it, but couldn't make you a millionaire because you'd forgotten to put your name and address on the tape...

OPTION B: YOUR OWN LABEL

This is the more exciting route, and also the more realistic option if you're writing underground dance music. The hard way to release a record on your own label, would be to get, say 2,000 copies pressed up onto vinyl, and take them round to as many record shops as you could find, trying to sell them your tune. Obviously this isn't going to be very practical, so the best idea is to get a dance music distributor to do all that for you.

What a distributor can do, is take your DAT master tape of your tunes, arrange them onto a 12" record, press up an agreed amount of copies, get the labels printed and stuck onto the records, put them in sleeves, and then sell them to all their usual dance record shops. You



Independent record shops can be handy for gauging opinions. The "Some Justice" Mickey First Urban Shakedown collaboration came about after a visit to this very shop.

false opinion. Record your tune onto a cassette, and just drop it into the tape deck whenever the situation seems appropriate. You don't even have to announce the track when you play it – just put it on and discreetly watch people's reactions. If, during the course of the tune, someone asks what it is, tell them it's the latest remix from DJ Flavour of the Month; or better still, just make up a name on the spot.

Once the track has played through, see what everyone thought. If it gets a thumbs down, make someone think that they're listening to one of these trendy records with nice sleeves, or you might get a more honest opinion of your track.



Inside the shop, we find the sales assistant, prepared to meet the infamous Moody DJ at this point, who may shoot you down. This bloke is quite a nice chap though.

places are DJs, and quite a few of the customers will be too. Try to get an on-the-spot opinion from whoever is in charge of buying the dance music for the shop. Basic question: "Would you stock this?", with a follow-up question of: "Briefly, what's good about it, and what's bad about it?" If there are any DJs in the vicinity, ask them if they'd play it, and if not, why not. Saturday afternoon is not a good time to try this out, unless you want to encounter the notorious moody DJ. Try and get down there when it's not going to be rammed with customers.

Be prepared to be shot down in flames at this point. This is where you're most likely to get some cutting criticism. If they tell you it's a load of rubbish, it's probably true. You have to be ready to take this on the chin, and use it to your advantage. If all you want is someone to say: "Oh, very good, did you do that all on your own?" then paint a picture of your house and show it to your gran.

STEP FOUR: GET A DEAL

Ah yes, now comes the important bit. Unless you want to finance and handle the pressing and distribution of your music yourself, you'll need to get a deal. How you go about this depends on the kind of record you have. If you've

» might have to pay a small fee upfront to cover some of the initial costs, but even if you do, it'll be a lot less than you'd have to shell out if you did it all yourself. This way, you can release a record on your very own label, without incurring too many costs.

Basically, the distributor should handle everything, although you might have to put some effort into promoting the record yourself. The deals you are offered will vary, but you should end up being paid a royalty for each copy of the record that is sold.

There are plenty of distributors around the country. To find one near you, just go into your local dance record shop, and ask them for some telephone numbers of distributors. Alternatively, contact Up Front Audio, who offer just such a service. Their address is: **Up Front Audio, 20 Chapel Farm Road, London SE9 3NQ. Tel: 081 857 7082. Fax: 081 851 6723.**

OPTION C: MAIL ORDER

If your sample doesn't dancefloor stuff, option B won't be applicable. If you don't have any luck in getting a deal with a record company, you can still press your own CDs, and sell them through mail order.

Apart from raising the cash to get the CDs pressed, the biggest problem with this method is advertising. You can send it in to the music press for reviews, or take out small ads in appropriate publications. Probably the best way of publicising a CD is through live performances, which get your name known, and also give you a chance to flog some copies at the gigs.

Seeing as you'll be using an Amiga, you can always use the old trick of sending it into Amiga magazines, where it's likely to get more column inches than it might do in other magazines.

Alternatively, take a look at the

on CD* panel on page 29, if you want some more information on this.

50-50 DEALS

One thing to remember is to steer well clear of 50-50 deals. A 50-50 arrangement might sound like a good offer on the surface. The instant assumption is that you'll get 50% of the retail price for each copy sold, but in fact what they'll be offering is 50% of the profits from the record. Profit is what is left after all the costs have been covered, and it's very easy for the people releasing your record to invent all kinds of extra expenses. Once your record has passed its sell-by-date, the distributor/record company could come back to you saying that the record made no profit at all, and show you a list of costs to back it up. Short of conducting a big financial investigation into the companies' books, there's no way you can disprove their claims. At the end of the day, they might have made a nice profit, while you walk away empty handed. So, if you get offered a 50-50 deal, just say no!

STEP FIVE: PROMOTION

Promotion can make or break a record. If your tune really is an absolute stunner, word will get around, but there's no harm in giving it a shove in the right direction. The best way to promote a dance record is to

up, by sending out various other press releases from time to time, with any interesting information on your self or your records that you can cook up. If this is accompanied by a



A familiar scene to many, but just imagine it was your record that was being pulled out by the tune-hungry customer. With some good promotion, you could be the next big thing.

good picture (it needn't be of you), then you stand a better chance of getting a few column inches in the music mags. If someone has just read a piece about the new acid release from 'A Box Called Roland', they're likely to recognise the name and pick it out when they're flicking through the bewildering selection of new vinyl in the shop.

If you want even more cheap exposure, you could release your sample library as PD or shareware, just as Urban Shakedown are about to do. Then, to promote your sample disks, you could write a cracking tune and make a top PD demo, with your name plastered all over it of course (as Urban Shakedown are about to do). Basically, put yourself about.

STEP SIX: SUCCESS!

Congratulations, you've just written, released and promoted the next big tune. Fun wasn't it? Thanks to Urban Shakedown for their help.

A BLUFFER'S GUIDE TO MUSIC JARGON

It's embarrassing isn't it? You go into a shop, and all you want is a black box with flashing lights that makes noises, and you get assaulted by the sales assistant with a spew of techno-babble? Well, at least that's better than having a sales assistant who can't find the 'on' switch. Next time make sure the boot's on the other foot, and go armed with our guide to high-tech music jargon.

SAMPLE

A sample is a digital recording of a sound. A sample of a single note can be played back at different pitches to create melodies.

SAMPLE RATE

The sample rate is partly responsible for the reproduction quality of the sample. A low sample rate will give lower quality reproduction than a high sample rate, but higher rates use more memory.

8-BIT / 16-BIT

The bandwidth of the sample is the other main factor governing its sound quality. This is usually 8-bits with Amiga samples. The standard for professional MIDI samplers is 16-bits, which gives superior reproduction. 16-bit samples require more memory than 8-bit samples.

MIDI

MIDI stands for Musical Instrument Digital Interface. It's the standard system and language used by electronic music equipment that allows instruments to 'talk' to each other.

MIDI makes it possible to remotely control any MIDI device from any other MIDI device.

POLYPHONIC

If an instrument is polyphonic, it can play more than one note at a time. An instrument that is not polyphonic (monophonic) would not be able to play chords.

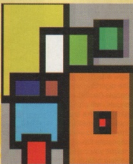
MULTI TIMBRAL

A multitimbral instrument can play more than one instrument at any given time.

For example, the same instrument could play a bassline and a chord sequence simultaneously.

DAT

DAT stands for Digital Audio Tape, which is a very high quality digital recording medium, now extensively used for recording master tapes, from which CDs, cassettes and vinyl copies can easily be duplicated.



Get your designer head on when it's time to create your own record labels. Why stop at squares when you could have just about anything you can imagine - even circles!

send copies to radio and club DJs, and to the dance music press. However, be careful how you do this. There's no need to send out heaps of copies to all the big name DJs if they're never going to play them. Limit your promo mail-outs to those in line with your particular style. Don't forget to include a press release (a single sheet of paper saying how great your tune is, with details such as the name and number of the distributor, and maybe some fascinating snippets of information that the magazine writers (and radio DJs) can use to make their reviews a bit more interesting). It also helps to keep your profile

WE WANT YOUR TUNES

If you've had any of your music released on vinyl, cassette or CD, and you want it publicised in CU AMIGA*, send a copy in to:

Tony Horgan, CU Amiga, Priory Court, 30-32 Farrington Lane, London, EC1R 3AU.



CD mastering services offered by Technical Dimensions, who can take a ProTracker or OctaMED module from a disk, run it through some fancy studio gear, and run off some CDs. Go back and read the 'Modules

ALIENS HAVE INVADDED YOUR WORLD....GO MAKE 'EM REGRET IT!

BANSHEE



Take a classic arcade game. Add a whole heap of seasoning in the form of stylish, state-of-the-art graphics and four MASSIVE levels of up-to-date action. Stir in an Alternative Dimension, exquisitely evil aliens and a heavy-sprinkling of mucho-big guns 'n' power-propped planes. Leave to simmer on an incandescent heat and wait for the best BLAST in light years.



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» AMIGA MUSIC HARDWARE AND SOFTWARE

TRACKERS

Trackers are the most popular type of music composition software in the PD and demo scenes. Most tracker programs are public domain, and can be obtained from PD libraries for between £2 and £3. Most handle just Amiga samples, but some offer MIDI sequencing too. If you're just using Amiga samples, trackers offer far more control than sequencers. There are 101 variants on the original Soundtracker program, which has been re-written and re-released by numerous groups, under names such as NoiseTracker and StarTrekker. There is very little to choose between them, so we've just covered Protracker, which is the most popular and advanced of the tracker family.

PROTRACKER 3.0

This is used by many musicians involved in writing demos or game soundtracks. Like all trackers, Protracker uses a vertically-scrolling numerical display for all its musical data. This looks very confusing at first, but once you can understand it, it's a very immediate and powerful system. There's a built-in sampler and sample editor, so you can use it directly with just about any sampler cartridge to grab sounds and use them instantly. Protracker is very powerful, and pretty much an industry standard as far as game and demo music goes. Contact: Cynoptic PD, Office 01, Little Heath Industrial Estate, Old Church Road, Coventry. Tel: 0203 681687. Price: £28.00 including P+P.

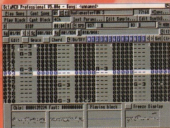
OctaMED PRO

If you got the May issue of CU AMIGA, you will already have OctaMED 4. Version 4 is the last release that is compatible with all Amigas - Version 5 needs Kickstart 2

or higher to run, so it won't work with standard A500s. OctaMED works like a tracker, but has some unique features of its own. Not least is the option to play up to eight Amiga samples simultaneously, although this results in a loss of sound quality. OctaMED has an excellent sampling section, the ability to create synthesised sounds, and best of all, MIDI support. Version 4 gives you up to 16 tracks when using MIDI. Version 2 of OctaMED is now PD, and available from any PD library in this issue.

OCTAMED 5

OctaMED 5 uses a system of menus and windows for its interface, and offers up to 64 tracks with MIDI, on-line help and lots more handy little



features. OctaMED is CU AMIGA's favourite Amiga program so far. Contact: Seasoft Computing, The Business Centre, First Floor, 80 Woodlands Avenue, Rustington, West Sussex BN16 3EY, England. Tel: 0903 850378. Price: £30.00 including P+P.

X-BEAT PRO

Not strictly a tracker, X-Beat Pro is a actually a drum machine system that uses Amiga samples to create four channel rhythms. It's very easy to use, with a mouse-controlled graphic

representation of each bar. All you do is select a drum sample from the menu, and drop it onto the bar with the mouse.

To add more sounds, just go back to the menu, and add some to those you just programmed.

There's also a bassline generator too. Good fun.

Contact: 17 Bit Software, 1st Floor Offices, 2/8 Market Street, Wakefield, West Yorks WF1 1DH. Tel: 0924 366982. Price: £22.50 including P+P.

SEQUENCERS

Unlike trackers, sequencers are primarily used for controlling MIDI equipment, such as synthesizers, on-board samplers and drum machines. These are all commercial packages, not Public Domain like some of the trackers.

BARS AND PIPES

PROFESSIONAL 3.5

Unique amongst music packages, Bars and Pipes treats sequencing as an exercise in plumbing. MIDI information is routed around the program using virtual pipes - arriving from the MIDI IN port and leaving via the MIDI OUT port.

In between, the MIDI data is processed using special tools to add echo, delay or several dozen other special effects.

Bars and Pipes goes way beyond simple sequencing, performing music scoring well as advanced multimedia features, with support for the Sunrise ADS16 and DPS PAR video board. However, Amiga sample support is poor.

Contact: Meridian Distribution, East House, East Road Industrial Estate, London SW19 1AR. Tel: 081 543 3500. Price: £299.95 or £69.95 if upgrading from Version 2.

MUSIC X 2.0

Although recently updated to version 2, Music X remains the same as version 1.1 at bar - with only the addition of ARexx and a scoring package (Notator X) to account for several years in the wilderness. Music is recorded to form tracks, and these tracks can then be triggered by other tracks - it's an elegant and flexible system that even supports a limited form of live mixing on the fly. The other editor pages will enable you to remap your keyboard and keep track of your favourite patches.

Contact: The Software Business, Suite 1, Unit 4, Cromwell Business Centre, New Road, St Ives. Tel: 0480 496497.

Price: £140.00, or £79.95 if upgrading from version 1.1. Music X version 1 is still available for around £30 from various retailers. Check the adverts in this magazine.

SEQUENCER ONE 2.01

Gaits made an admirable attempt at producing a low-cost MIDI sequencer, as an alternative to the pricey professional options. Sequencer One was the result. It takes a simple approach to MIDI sequencing, offering all you'll need to control a modest MIDI setup. If you don't need the realms of features on offer from the bigger packages, Sequencer One is an excellent starting block, and it's cheap too! Contact: Software Technology Limited, Freeport MR9455, Manchester M1 8DJ. Tel: 061 236 2515. Price: £19.95.

SEQUENCER ONE PLUS 1.3

A more advanced version of Sequencer One, Sequencer One Plus is the next step up, offering improved power and flexibility. And it's still one of the cheapest sequencers that you can buy.

Contact: Software Technology Limited, Freepost MR9455, Manchester M1 8DJ. Tel: 061 236 2515. Price: £49.95

RAVE

This is another attempt at a budget sequencer, but while *Sequencer One* is quite useable, *Rave* is one of the more awkward programs ever written for the Amiga. It's slow, illogical, lacks any real power, and overall has nothing much to recommend it at all. Contact: The Software Business, Suite 1, Unit 4, Cromwell Business Centre, New Road, St Ives. Tel: 0480 496497. Price: £49.95

DELUXE MUSIC CONSTRUCTION SET 2.0

DMCS 2 is described by its producers as a music DTP package, rather than a sequencer. It's more of a musician's music program, in that it uses traditional music notation instead of the piano-roll display of most sequencers. The best option for anyone wanting to transcribe sheet music, and generally a very competent music creation tool. Contact: Electronic Arts, 90 Heron Drive, Langley, Berks. Tel: 0753 549422. Price: £89.99



8-BIT SAMPLERS

8-bit samplers can be used to grab sounds for use with trackers and most sequencers, as well as various other Amiga applications. 8-bit sampling gives generally inferior sound quality when compared to 16-bit sampling. For more detailed information, check out our sampler guide on page 168 of the June 1994 issue of CU AMIGA.

AUDIO ENGINEER 2 PLUS

The best 8-bit sampler available. The hardware produces clean samples, and includes an input volume control. The software has some unique editing features, such as very powerful filters and good time-stretching functions.

Contact: Hobbyite, 10 Market Place, St Albans, Herts AL3 5DG. Tel: 0727 856005. Price: £159.99

TECHNOSOUND TURBO 2

One of the most popular samplers, *Technosound Turbo 2* has some very interesting effects built into the

editing software. Sampling quality is good, but could be a bit cleaner. Very capable all the same. Recently reduced in price by a tenner. Contact: New Dimensions, Brooklands, Brynwyng, Raglan, Gwent NP23 2AA. Tel: 0291 690933. Price: £39.99.

MEGALOSOUND

A very nice combination of hardware and software. *Megalosound* produces clear samples, and the cartridge includes an input volume control. The software is packed with unique editing features, such as intelligent looping and loads of useful effects. The best buy for the money. Contact: Microdeal, The Old School, Greenfield, Bedford MK45 5DE. Tel: 0525 713671. Price: £34.95

DSS 8 PLUS

This is a neat sampler, with a good software editor and a cartridge that has a handy clear plastic case. There's a built-in tracker, and a very good filter option, that takes out high frequencies while it samples, but overall it's a bit over-priced for what's on offer. Contact: Silica, 1-4 The Mews, Hatherley Road, Sidcup, Kent DA14 4DX. Tel: 081 309 1111. Price: £69.99

16-BIT SAMPLERS

All of these 16-bit samplers work a bit differently to their 8-bit counterparts. The Amiga cannot replay 16-bit samples under its own steam, so they all need to be used in conjunction with their own software. However, they can be used to grab sounds for use with trackers and sequencers, by downgrading the samples to 8-bits.

CLARITY 16

There's no cheaper 16-bit Amiga sampler than *Clarity 16*. Features are limited when compared to the higher-priced alternatives, but it has its uses. There's a single-track cue-list sequencer included with the software, but *Clarity* is most useful when controlled via MIDI from another sequencer. This gives a maximum of four sound channels, although you will need a fast machine to get any more than one or two. Also includes built-in MIDI interface. Contact: Microdeal, The Old School, Greenfield, Bedford MK45 5DE. Tel: 0525 713671. Price: £49.95

AD516 & STUDIO 16

Studio 16 is the software that comes with the *AD516* sampling board. It only works with 'big box' Amigas (1500, 2000, 3000 and 4000). It's based on a system of recording samples to a hard drive, then playing back up to four of them at once direct from the drive. It's best suited to producing the non-musical parts of a

EXCITING NEW 16-BIT SAMPLER

Coming soon from Microdeal is a new sampler that's designed to be more like a PC sound card. This should mean it gets greater third-party support than the above-mentioned 16-bit samplers. Also, it is being developed in conjunction with the developers of *OctaMED*, so the two will be directly compatible!

The board will feature 12-bit sampling input, and will have an optional add-on for replaying 16-bit samples. It is expected to be priced at under £100 for the 12-bit board and 16-bit add-on, cheaper still for the basic 12-bit board.

Contact: Microdeal, The Old School, Greenfield, Bedford, MK45 5DE. Tel: 0525 713671.

WIN WIN WIN

For one of these brilliant new samplers from Microdeal, enter the competition on page 51 of this issue of CU AMIGA.

soundtrack, cueing different samples as it moves through a cue-list. A software link with *Bars and Pipes* increases its versatility.

Contact: Premier Vision, 31c Hearn Hill Road, London SW2. Tel: 071 274 4407. Price: £1,000

MIDI INTERFACES

A MIDI interface allows you to connect your Amiga and any piece of MIDI equipment. You can then use standard MIDI leads to plug your keyboard, drum machine or sampler into the back of the computer. There's not much to choose between MIDI interfaces. Some have more inputs and outputs than others, and some are more sturdy-built. Here are a few good examples.

POWER COMPUTING

A neat little black box that plugs into your serial port, the MIDI interface from Power Computing has three din sockets aligned horizontally (MIDI in, out and ground). That's about it really. It works and it's cheap.

Contact: Power Computing, 44 a Stanley Street, Bedford MK41 7RW. Tel: 0234 273000. Price: £19.95

MICRODEAL

The Pro MIDI interface from Microdeal comes with a ribbon attachment for easier connection. This means you don't have a box hanging out of the back of the computer, which is handy if you're short on desk space.

There are two MIDI ins, two MIDI outs and a Through connection, and is competitively priced. Contact: Microdeal, The Old School, Greenfield, Bedford MK45

5DE. Tel: 0525 713671. Price: £24.95

TRIPLE PLAY PLUS

Normally a MIDI interface will give you 16 channels, but *Triple Play Plus* gives you 48. It does this by pretending to be three different sets of 16 MIDI channels. At the moment the only software you can use it with is *Bars and Pipes*. Contact: Meridian Distribution, East House, East Road Industrial Estate, London SW19 1AR. Tel: 081 543 3500. Price: £169.95

MISCELLANEOUS HARDWARE

SOUND ENHANCER

The most common complaint regarding Amiga sample playback is a loss of top end. The Sound Enhancer from Omega Projects has been specifically designed to boost the frequencies that are often mute. It succeeds in making good samples sound brilliant, adding beef to the bass, and bring out the detail in the treble. Excellent for all serious Amiga samplers.

Contact: Omega Projects, 63 Railway Road, Leigh, Lancs WN7 4AD. Tel: 0942 682203. Price: £39.95

MISCELLANEOUS SOFTWARE

SUPERJAM

The Amiga software equivalent of the home synthesizer keyboard, one of those that plays itself, with 100 rhythms such as Pop, Tango, Swing and Latin. It aims to compose tunes almost by itself, with a bit of input from the user. Unfortunately the styles all sound like something you'd hear coming from one man and his organ busking on the seafloor.

Contact: Meridian Distribution, East House, East Road Industrial Estate, London SW19 1AR. Tel: 081 543 3500. Price: £99.95

EZ-FM

With *EZ-FM* you can synthesise your own sounds for use with a sequencer or tracker. It uses a software emulation of FM synthesis, as used by keyboards such as the Roland DX7, and loads of more recent synths. You select a number of parameters with easy to use sliders and buttons, then set the program rendering the sample, which you can then save out to disk, many of which are very useable, and cleaner than you might get from just sampling from another source.

Contact: The Other Guys Software, 55 North Main, Suite 301, Logan, Utah 84321, USA. Tel: 0101 801 753 7620. Price: £59.95

» **MIDI ADD-ONS**

The Amiga's sampling features are excellent, but if you want to expand your musical options further still, get yourself some external MIDI equipment. Here are a few of the more interesting music boxes on the market.

A WORD ON MIDI

All of these wonderful devices can be connected to your Amiga via a couple of MIDI cables and a MIDI interface. Most CU AMIGA readers will already have a MIDI sequencer in the form of Octamed 4, which came with the May 1994 issue (now sold out). The main advantage of adding a MIDI device to your system is the extra sounds that will become available, in addition to your existing Amiga samples. Synth modules are just like normal synths, but without a keyboard. These can be controlled from another keyboard, your sequencer or Octamed 4.

AKAI SO1 SAMPLER

The SO1 is one of the cheapest and most practical ways of expanding your sampling options. It gives you an additional eight voices, and comes with 2Mb of RAM for sampling, giving you a total sampling time of 15.6 seconds

rivals, but this is with 16-bits (as opposed the 8-bits used by the Amiga) and in practice this is good enough to give crisp, clean professional results. A high density double density disk drive is built-in for loading and saving samples.

Despite the lack of a graphic display for editing, the SO1 is very immediate. Sounds can be grabbed, edited and used within seconds. Multi-samples can be set up across the keyboard range, so you can create your own drum kits, or more realistic instrument sounds. It's pretty basic, but the sound quality is top notch. Shame it's not stereo though. **Recommended.** Price: £299.00

ROLAND JV 35 KEYBOARD SYNTH

You'd be hard pushed to find a better entry-level synth than the JV 35. It's Roland's successor to their discontinued JV 30, and aims to cover all the bases without breaking the bank. It's 16 part multi-timbral (plays up to 16 voices simultaneously), and has its own built-in effects (four types of reverb and four chorus effects). The quality of the preset sounds is superb. As it conforms to the General MIDI standard, you're assured a good stock of all the bread and butter pop-rock-dance sounds, including a selection of pianos, organs, basses, strings, pads, brass, woodwind and percussion.

There are nine drum kits, with stacks of useful sounds including a good 808 kit, plus a few sound effects. The resonant filter gives more power to the synthesis side of things, and is instantly accessible via the front panel sliders. Synthesis is the only weak point. You can't build your own sounds completely from scratch. However, combinations of the filter and cut-off frequency can completely transform the sounds (great for techno and trance).

An excellent all-round synth. Price: £375.00

ROLAND JV 90 KEYBOARD SYNTH

One of the JV 35's big brothers, the 8-part multi-timbral JV 90 has a longer 76 note keyboard. It builds on the features of the JV 30 with greater synthesis control, giving you more possibilities for creating your own sounds. Filters and LFOs can be edited for each sound, and can be given their own envelopes, so that they change in intensity as the sound evolves. The JV 90 is capable of some stunning sounds that fade in, fly around your head, spray you with moon dust, then leave off into the distance. This is just the job for him soundtrack and atmospheric ambience. On top of these amazing pads and effects, there are heaps of rich orchestral instruments, and a lot of in-your-face lead synth and bass sounds, not to mention the drum kits. There's plenty of "synthability"

here, and although programming new patches isn't child's play, there are a few sliders to make it just that little bit easier.

An adorable synth. Price: £1375.00

ROLAND JD 990 SYNTH MODULE

For the JD 990, Roland squeezed the legendary JD 800 into a rack-mount module. The JD 800 has since been discontinued, but is still cherished for its analogue style panel of knobs and sliders that make editing sounds so much easier.

The other half of the JD 800's appeal was the sounds it made, and although you lose the knobs and sliders with the JD 990, you still get those delicious sounds. Like the JV 90, it's the epic pads and effects that make the JD 990 stand out from the crowd. They're absolutely stunning, some of the pre-set sounds are almost complete ambient soundtracks in their own right!

Although the module uses digital synthesis, there's a definite analogue feel – the basses can be extremely deep and smooth. However, editing the sounds on the LCD screen is a far cry from the immediacy of the JD 800's control panel. All the usual orchestral sounds are catered for admirably. **This is definitely one of the best rackmount synths money can buy.**

Price: £1599.00

YAMAHA TG300 SYNTH MODULE

Designed as a desktop module, rather than a rackmount unit, the TG

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waveforms as a source, and altering them with the LFOs, resonant filters and effects. For a module, the TG 300 is very easy to program, thanks to its large LCD screen and logical menus. There's even a complete graphical mixing desk, which lets you set the volumes, effects levels and pan positions for each of the MIDI



Akai's cheapest MIDI sampler, the SO1 gives eight channels of pro-quality sampling.

(expandable to 31.2 seconds with a RAM upgrade). The sample rate is fixed at 32KHz, which is below the rate of 48KHz used by most of its



Yamaha's TG 300 sound module uses an unusually large LCD screen for easy editing.

300 is a lot more powerful than its compact appearance suggests. It's 16-part multi-timbral and 32 note polyphonic, and has 456 preset and 128 editable voices, taken from its 6Mb of internal memory. There's a built-in digital signal processor, which allows a wide range of effects, such as chorus, reverb, delay and phaser. There's plenty of potential for creating your own sounds, using the basic

channels! Of particular use to Amiga users is the stereo audio input. You can feed the Amiga's sound channels into the module, and they'll be output together with the TG 300 sounds, so you don't even need a mixer. It's generally MIDI compatible, so it's got all the essential sounds, plus a good few corks of its own. **Highly recommended.**

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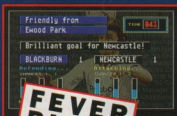


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CD32 ZONE

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NEWS

You will notice when you turn over the next couple of pages that we have started to include CD32 hardware previews in this section. Well, what do you expect? This is the CD32 Zone after all, where we want to cover everything to do with CD32, not just the games. The only reason we haven't given any space to CD32 hardware in the past few issues is that the actual hardware has been quite slow in appearing. But the next couple of months promise all sorts of add-ons and expansions, like the fabled SX1 — watch out for the full review next issue! The CD32 just a games console? Hah!

Tony Dillon
Games Editor



EXCITING NEW HARDWARE

It's a hectic month for CD32 and Amiga CD-ROM technology. Later on in this very issue we review the first Amiga 1200 CD-ROM drive, but there's more. As exclusively revealed last month Eureka has developed a CD32 plug-in expansion which allows you to control the console from a normal Amiga and transfer files between them. We have also just been informed that the much awaited CD32 SX-1 expansion is about to finally ship.

The Communicator plugs into the keyboard port of the CD32 (on the left hand side, in front of the two joystick ports). Its shape and colour matches closely with that of the CD32, and from the box comes a cable which plugs into the other Amiga. Software is then run on both the CD32 and Amiga (supplied on CD disc and floppy disk) which allow you to control the CD32 fully from the Amiga. You can transfer files, load pictures, play sound files and control FMV titles. It's all done, reportedly, via user friendly software, that figures out nasty things like baud rates for you, thus leaving you just to concentrate on selecting the files to be transferred or playing sound the way it should be.

There is also the ability to control FMV playback from within Scala — multimedia authors will find this aspect appealing. The Communicator is available from Meridian Software, tel: 081-5431 3500.

MICROBOTICS SX-1

This is one of the most awaited CD32 expansions, and should be available as of next month.

The SX-1 provides just about every expansion you could want on a CD32. These include keyboard interfaces, disk drive interfaces and RAM expansions.

CU AMIGA will have reviews of both products in next month's CD32 Zone section.

DREAMING ON AND ON...

As you sit reading this, Empire Software will be putting the finishing touches to the world's first adult adventure, *Dreamweb*. If you haven't read about it yet, then you won't know that this film noir adventure game features some of the most depressing dialogue ever seen in a game, is very dark, has plenty of violence and bad language, but is handled in a non-sensationalist way.

You play Ryan, a man brought into being by the Keeper of the Dreamweb — a higher plane of existence that is being threatened by a group of seven mortals, the same seven that Ryan has to hunt down and destroy. For the CD32 version of the game, Empire has recorded the entire script of the game using a selection of top actors, including regular LBC broadcaster and poet Martin T. Sherman as the voice of Ryan himself.

We'll hopefully have a full review next issue. Call Empire on 081 343 7337 for more information.

BREEDING ON CD



Team 17 has announced its plans to convert *Alien Breed 2* to the CD32, and it looks like it is going to have a great time with it. As well as the original *Alien Breed 2* levels, the Wakelield bunch are intending to include all of the 50 new levels from *Alien Breed Tower Assault* — the stand alone game being released on budget for floppy machines.

On top of all that there is, of course, CD-quality sound, *Lightwave* rendered animations, plus speech and all the other things you would come to expect from a full blown CD-ROM product.

Alien Breed 2 will be available in the next couple of months, priced £29.99. For more information, call Team 17 on 0924 385803

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Aberystwyth.

Where the men are men and the power cuts out every time it rains a little bit. Join Tony Dillon as he drags John Jones Steele away from his coding once more.

Well, it's five months in, and *Space Academy* is really taking shape in a big way. It all might have seemed a little broken over the last five months, but that shows just how much background work needs to be done before the game can be thrown together in the final stages. At the end of the last issue, John Jones Steele, rugged programmer of Cardigan Bay was busy trying to get his escalators working, and Dave Rowe, man of a thousand sweaters was hammering away at the graphics for Mindscape's milestone. We join John once again.

"We have found that our original Milestone list was not achievable, giving the amount of graphics that Dave needed to draw to allow me to make the puzzles he has devised work. We have discussed this with Mindscape, and have inserted another Milestone into the list," begins John, showing that even the most experienced programmers can be thrown at times.

"This has allowed us to split the work on level one into two parts. The first part has been completed

and consists of the complete level with all the doors and escalators working and we are now coming to the end of the second part which is the whole level with all bits and pieces complete.

"One of the changes we are now implementing on the original specification, is that we had planned on using roughly drawn rooms for the initial work, replacing them with more

finished rooms as we progressed with the game. Dave has found that producing finished rooms from the rough rooms is taking about 70% longer than producing finished rooms in the first place, so from now on all rooms will have the finished textures on from the beginning. This will also speed up my work as I will only have to produce the masks required for each room once."

The work on the graphics has been held up by other factors as John is now too happy to explain.

"We had planned by this stage to be using LightWave to generate the frames of the animations. Unfortunately, it is still not available in the shops, and apparently won't be available until the middle of next month." (Time of this issue going to press - June.)

The joy of creating anything is that first hint of a finished product, and John is full of joy at the moment.

"Now that we have the escalators and doors working properly, it is time to actually play the first level and make sure the puzzles that we have all work correctly and give the correct level of difficulty so that you will all

A companion dressed room from level one, with full lighting effects and transparency on the glass.

Diary of a game

PART 5

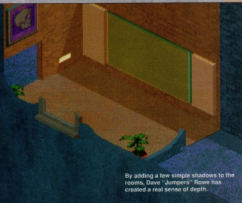
rush out to buy a game that will give you both plenty of entertainment and longevity of play. The last thing we want is for people to tell us they completed the whole game in one evening.

"We want everybody to have weeks of enjoyment

from the first title from the Stellar Genesis Agency."

But it's not all fun and games, is it John? After all, besides trying to have barbecues in the middle of thunderstorms and planning limitless holidays to Florida, what else has been going on?

A lot of time this month has gone into the workings of our hero's laptop computer. The original design (a picture of the same was published last month), had a row of buttons along the bottom which we found were not very intuitive in use, and we have now settled on a liquid crystal type display with smart buttons at the bottom (see pictures on page 45) which allows much more information to be displayed without cluttering up the picture with lots of buttons. The laptop can be accessed at any time during the game when you require



By adding a few simple shadows to the rooms, Dave "Jurgers" Rowe has created a real sense of depth.



One of the SAS troopers viewed from various angles. Go on John, shoot it! it's you isn't it?

information, but it will also make itself known to you when it has any information for you. For example, if you try to get into a locked area, it will tell you the reason you can't get in. This might be that your security level is not high enough, when the laptop will tell you what level is required or that a combination is needed. That will need to be searched for. The laptop can also be plugged into various bits of equipment that you find on your explorations and will then allow you to control it.

"One of the main bits of equipment you can control on the first level is the switch room. The switch gear in this room allows you to change the direction of some of the escalators you will find that are going in the wrong direction. The direction of all escalators on the level is available at

all times, as long as you have visited the room in which it is in."

Already the Stellar Genesis Agency are well aware that the game is turning into something much bigger and more tricky than they ever expected.

"As I said last month, we wanted the first section of the game to be a gentle introduction to the game, allowing the player to gain experience in controlling the character and interacting with the various switches that appear in the game without being constantly attacked by the SAS (Space Academy Saboteurs) troopers. With this in mind, the first 10 rooms comprise a closed off level that allows you to wander around with impunity. Once all these rooms have been fully explored, your security level will be increased

by one and access to the next section of level one can be achieved. This will then give you your first meeting with the SAS men, except for the view seen on the video wall. The main reason for fully exploring this first section is so that you can find your first weapon and the ammunition you need to use with it. Without this the next section will be lethal. The first encounter with our transporter device is also found in this first section, and it will be advisable to move certain objects found into a safe area which can be accessed at a later date.

"This is the part of the game that I am concentrating on now. The SAS men need to be threatening enough that they will need to be removed from the action as soon as possible, but not so deadly that you get killed

the moment you enter the room. The intelligence of these troopers will get progressively more and more acute as the levels are completed, so be prepared. What removed them from the action in level one is not guaranteed to do so in any of the other levels!"

Still, that's enough about the brains behind the team, let's talk about the beauty for a while.

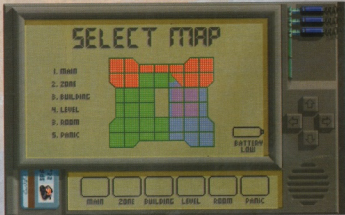
"Dave in the meantime has completed the final graphics for the first section and is concentrating on producing final rooms for the next three levels. We have worked out all the puzzles that we want to put in these levels and also the interlinking between the different floors in this building. Just because you have completed a level, don't think that it is the last time that you will see it. As there are eight lift shafts in this building, be prepared to use them all. Each lift shaft requires a different security level, so that on completing level one, you will find that only one or two lifts are available to you. After completing certain sections on higher levels, it will be necessary to go down to a previous level and find another lift, that is now accessible, to enable you to enter the next section."

Phew, what a busy month! What's happening next month, John?

"While we slog on with the next few levels, Dave will bring you an insight into how the graphics for the game have been thought out and produced, along with all the headache producing problems that we have found during the upcoming four weeks, while I take a break from the article writing and concentrate fully on getting both the CD32 and the PC CD-ROM versions running smoothly."

See you then! **CU**

To take a break from creating tons of isometric 3D graphics, Dave and John took the time to create your laptop computer. This is a vital part of the game, and gives you access to all the hero's resources, such as full maps to the game and other important information. Colour has been used particularly well on this part of the visuals, creating a convincing LCD effect.



NOVASTORM



WIP
PART
2

In the second part of our three-part look at Psygnosis' new CD epic, Tony Dillon travels down to Kings Cross to find out how a game like this is designed. Prepare to be surprised.

The first thing that needs to be explained this month is that the name of *Microcosm's* sequel of sorts has been changed, as you may have noticed at the top of this page. With the release of *Scavenger* the movie racing toward the horizon, Psygnosis kindly decided to rename the game to

avoid copyright problems, and came up with the slightly more snappy *Novastorm*. There you have a perfect example of how even the most fundamental parts of a game design and construction can change radically during the course of coding and design.

BACK TO THE START

But going back to the beginning, the design of *Novastorm* began the moment the FM Towns version of *Microcosm* was complete. Fujitsu, the parent company of FM Towns had a lot of say in how the game would be when it was complete, and worked very closely with Psygnosis on honing what was already present



in *Microcosm*, and hopefully improving upon all of the good points.

What followed was a thinning out process, where the original game design for *Microcosm* was stripped down as far as it could, leaving Psygnosis with the simplest of shoot 'em ups; something that seemed to fit the FM Towns market just fine.

One of the biggest criticisms of *Microcosm* was that there was so

Everything in *Novastorm* has a forced organic look about it, as opposed to the natural organic look of *Microcosm*. This is due to the change from *Soft Image* to *Alias* for the rendering, and the difference is quite astounding. A particular favourite has to be the Scorpion (inset top left).

much going on, what with the maps and being able to use more than one power up at a time, that the game became confusing to play.

Every comment has been taken



Lemo form and hazing techniques have been used to give a photorealistic look.

on board, and a lot of people are going to be very pleasantly surprised by Novastorm.

STRAIGHT AHEAD

For a start, there are no junctions or forks anywhere in the game. Like most shoot 'em ups, the game will follow a linear path, with your route chosen for you, leaving you to concentrate on killing the bad guys. Although this might seem like a step backwards, it actually looks like it will make the game a lot more playable. That, plus the fact that a lot more time is being spent on the attack waves this time.

In *Microcosm*, some of the aliens did have a tendency to zip past you and disappear without you really having much chance of taking them out. This time they act in a far more traditional way, which again should improve the playability no end.

FEEL THE WALLS CLOSING IN

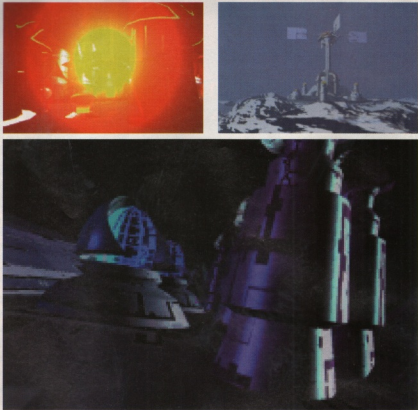
The final big change that has been made to the game is the fact that you can now interact with the background. You can crash into walls, or cause other ships and missiles to crash into walls, forcing the player to concentrate a little more than perhaps they had to with *Microcosm*. Instead of weaving randomly around the screen, they now have to watch where they are going, and as the screen is constantly moving, with platforms and other jutting objects to block the player's way, you're going to need to be particularly nifty with a joystick, especially on the later levels.

TRADITIONAL OLD ENGLISH PUB

All in all, the design for *Novastorm* points toward a far more traditional shoot 'em up than *Microcosm* – something that should make the game an even bigger success than the previous game. Obviously the graphics will be of the same high quality, if not even better, but the familiar layout of the game should be enough to convince many CD32

The cities of the game are dark and ominous places, sitting almost completely in shadow most of the time. Still screenshots look impressive enough, but you should see it move!

owners to rush out cash in hand. If you aren't excited yet, then watch out next month when we take a look at the making of the intro sequence to the game, plus an in depth look at the music for the game, which is being pieced together as I write by resident *Psygnosis* muso expert Kevin Collier, the man behind the *Microcosm* music. 



THE WEAPONS OF THE SCAVENGER

To give you some idea of how detailed a game design has to be, here's an excerpt from Paul Hilton's design document, outlining the weapon systems of the player.

"The weapon system for *Scavenger 4* is reminiscent of *Gradius* in design. It is represented by a scrolling bar in the bottom of the screen. The highlighted icon in the centre is magnified and accompanied by a sample when it is first activated. Power ups are gained by collecting tokens (there are three tokens: Gold, Silver and Bronze, they have respective cash equivalents) which are revealed by destroying waves. The system allows the player to select the weapons systems that he or she prefers. All power ups have a restricted use. When this is achieved the icon becomes half bright and is no longer available.

The tokens move the scrolling bar at the bottom of the screen in the following order:

1. **Speed Up.** Speed Up increases the speed of the shots.
2. **Single Shot.** This increases the power of the single shot by one.
3. **Double Shot.** This increases the main ship shot to a double shot. Selecting this power up when you already have a double shot increases the power of the double shot.
4. **Treble Shot.** This pick up gives the player a treble shot. Again this power up increases the power of the treble shot when selected a second time.
5. **Homing Missiles.** Homing Missiles destroy one enemy. You can have a maximum of four homing missiles at any one time.
6. **Wingmen.** You can add a maximum of two wingmen to your ship. They hover around the wings of your ship firing a predefined weapon.
7. **Trailers.** Trailers follow your ship, a maximum of three are available. Again they use a pre-defined weapon type.
8. **Plasma Bolts.** Plasma Bolts are brightly coloured hoops. Selection after this increases power and size of the hoops.
9. **Beam Laser.** This gives the ship a beam laser. This power up causes the central ship to fire short bursts of laser fire. Once the Beam Laser is powered up to maximum one more selection is available. The final selection of Beam Laser causes the beams to home in on enemies.
10. **Laser.** The laser shoots a long beam of laser fire. Movement of the ship is restricted when using this weapon.
11. **Shield.** The shield prevents enemy shots from harming the Scav ship.
12. **Smart Bomb.** This adds one to your Smart Bomb cache.
13. **Extra Man.** This adds one to your ship total.





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CU AMIGA AUGUST 94

INSIGHT DINOSAURS

Optonica show off what its Interplay system can do with this tie-in with The Natural History Museum. Tony Dillon drags himself out of the swamp.



makes it all the more interesting.

So if you are interested in Dinosaurs at all, or would just like to spend a couple of hours educating yourself, I really can't think of any better way to do it. What an absolutely amazing package! **CU**

itself is enough to keep you interested anyway.

VIEWING FEST

The real beauty with this package, though, are the visuals. Using a combination of photographs, artists' impressions, CDXL film and model animation/rendering, Optonica have managed to create a convincing enough portrayal of what life was actually like when the dinosaurs were alive. Some of the illustrations used are quite staggering, particularly the CDXL model animation, which has to be seen.

On the whole this presentation is incredible, but there are a few points where it all gets let down. On the CD32, a lot of the CDXL animations are blown up on screen, to create an 80% window, which looks blocky and nasty. Also, most of the 2D illustrations that have been poorly drawn and badly animated, which is a shame because they are overlaid on some spectacular backdrops. I can't help but feel disappointed at this large glitch on what is otherwise an incred-



OK, so all the hype over Jurassic Park did a long time ago, but that doesn't stop dinosaurs from being interesting. This is obviously something that Optonica have realised, which is why they have pieced together such an excellent package as this one. I have to admit that I have always doubted the viability of encyclopaedia on CD, but that could easily be because most of them just aren't any good. It's quite a nice surprise to come across a package like this one, that has obviously been thought through properly, with a lot of time and effort being spent on it, although it is a little weak in some places.

WHAT IS ON THE MENU?

Like any good encyclopaedia, you begin with a main menu, and from there have to find your way to whatever you want. You can do this by simply browsing through the many 'pages' in the 'book' until you stumble across something that catches your eye, or you can go to the index and look up anything specific. The index takes the form of a scrolling list, and you can jump straight to any part of the book by clicking on the name. The control method is as simple as it



could be. Large, well drawn screens show you exactly what to expect, and all you need to do is click with the red joystick button on the option you want. If you want to return to a previous topic, or just skip the current screen, then clicking on the blue button takes you back through all your choices until you reach the main menu.

INFOMANIA

There is an absolute wealth of information on this CD, presented in a variety of different media. The bulk of the actual factual information is in easily-readable text files, but that's only part of the package. The entire thing is read by a Tom Baker soundalike, whose gravelly tones are just interesting enough to keep you listening, although the script



ble collection of images.

There can be no doubts at all as regards the accuracy of the information on the CD, as the whole thing has been created in conjunction with the Natural History Museum in London as part of their Dinosaurs exhibition. In a way, it's their seal of approval that

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Encyclopaedia on CD have been done before, but not this well!

A very entertaining educational product.

OVERALL 91%



The Halls Of Valhalla are the centre of the game, and it's from here that you access all the worlds of the game. As you collect icons, more and more doors open into the various worlds.



This is one of the strangest puzzles you'll find near the start of the game. The two stones both have signs on them, and you have to figure out which one to hit.



HEIMDALL 2

It's already had rave reviews for the A500 and AGA versions, so it's only natural that Tony Dillon should walk into this review with his head held high and a look of pleasant expectation in his eyes.

Right, it's time for all you CD32 owners to stop glaring with contempt at your floppy-owning friends. Core have done the decent thing and converted the incredible follow up to *Heimdall* to the CD32. OK, so they haven't done a hell of a lot with the game during the conversion (turning the text into speech would have been a welcome boost), but then they have added a hell of a nice soundtrack to it, so that's all right then.

THE PLOT

Like the first game, it's an isometric-scrolling adventure game with terrific graphics, sounds and animation, and a lot more of an adventure. Once again you take the role of Heimdall – the only man to take on

the Gods and win – who has



Just one of the hundreds of glorious and atmospheric locations in the game.

returned to Earth to restore harmony and drive away the menace that is Loki. OK, so the plot might not be up to much, but that's fine because the game it's standing behind is so good.

It's a very intricate game, with numerous quests between quests, that all add up to a complete story. You don't actually begin the game with a task as such. Instead you are taken through the various worlds from the Halls Of The Gods, and the tasks you have to solve make themselves apparent as you talk to people. For example, when you come through the first door, you will hear a lot of people talking about creatures called Hakrats.

There are two villages in the first world, and both of them assume that the other is responsible for sending the Hakrats to attack. So the first thing you need to do is convince the chiefs of each village that it isn't the case, and that the Hakrats are actually being sent by Loki. Along the way you have to rescue the daughter of a fisherman, steal a royal coat of armour and travel back and forth between this

reality and the twilight world. And all this within the first ten minutes of the game commencing!

THE PUZZLES

The end result of these stacked tasks is that you never feel lost, never feel like you are in something that is way too big. Every task can be solved within half a dozen screens or so, and this tends to make the game quite intense a lot of the time – to the point where you don't really want to turn it off when bedtime comes! As you play through the game, the overall plot is unfolded, until you reach the glorious climax when... well, you'll have to play it, won't you?

Like I said, there aren't any actual enhancements to the game itself, which is no bad thing when you consider that Matt Broughton from *The One*, the man who is harder to please than most, gave it a whopping 90%. The soundtrack is fairly incredible at times, sounding very much like a classic Viking movie theme tune, swelling and fading to match the on screen action. The game is a little short on sound effects though, which

is a shame as it could do with a more varied selection of clangs and thuds in the fight scenes. It's surprising how little the sound has been improved overall, considering the format the game is coming on. A little speech here and there wouldn't have gone amiss, but you can't have everything can you?

THE CONCLUSION

The CD32 needs a lot more in the way of adventures, simply because CD is the perfect format to supply them on, and Core have done well in getting this one out as quickly as they have. It's a big game. It's a great game. Well worth getting hold of. **CU**

CORE DESIGN £29.99

CD32 ONLY

CORE DESIGN, 55 ASHBORNE ROAD, DERBY DE22 3FS. TEL: 0332 297797

RELEASE DATE:

OUT NOW

GENRE:

RPG

TEAM:

8TH DAY

CONTROLS:

JOYPAD

NUMBER OF PLAYERS:

1

GRAPHICS

+++++++85%

SOUND

+++++++84%

LASTABILITY

+++++++91%

PLAYABILITY

+++++++90%

“Highly playable RPG, just what the CD32 needs.”

OVERALL 89%



The game gets less and less Viking-looking as you progress.

SCREENSCENE

Summer is here at last, and it's 80 degrees in the shade. Not that any of us really mind being sat inside through the long, hot afternoons, as there is more than enough in the way of exciting new products to keep us glued to our screens until Christmas. The August issue normally is the bane of the magazine publisher, as software houses tend to go off on holidays and the software flow is not as fast or furious as it normally is. But not so this August, if you are football crazy or indeed football mad you'll just love this issue.

56 FIFA INTERNATIONAL SOCCER

It's already been a mammoth success in the console market, and EA are confident that their entry to the soccer world will do just as well on the Amiga.



57 ALIEN BREED TOWER ASSAULT

Team 17 are returning to the top down view with this extension of the sequel. Come take a look with us. You know you want to.

58 VITAL LIGHT

You may never have heard of the people who wrote this, but you soon will once you get your hands on this game - it's totally brilliant.

59 PINKIE

He's cute! He's small! He's cuddly! He's a successful pop star who is going to appear in his own TV show! Meet Pinkie - the world's biggest star.

62 PUTTY SQUAD

System 3 have come home to the Amiga, and they've brought Putty and Uncle Ted with them. Did Tony Dillon like it?



66 ISHAR 3

The final part of the Ishar trilogy, and we find that it's even better than the last two. Come with us on our exclusive review.



70 ON THE BALL WORLD CUP

Ascon are already making a name for themselves in the strategy world, and this German No.1 should only help to uphold that position.

72 BURNTIME

What would life be like after a Nuclear Holocaust? Join Max Design as they paint an extremely bleak future.



76 KICK OFF 3

The sequel we've all been waiting for. Was it worth the wait? Turn to page 76 to find out more!



77 QUIK THE THUNDER RABBIT

Titus have come up with a corker! Check out the cuddly furry dude with the cheesy grin.

78 WILD CUP SOCCER

Finally, the follow up to the 'smashing' Brutal Soccer is available, and here's our review.

80 WEMBLEY INTERNATIONAL SOCCER

Another football game? Yes, I'm afraid so, although this one has been honed and polished over the last six years. Have Audiogenic finally created perfection?

84 CLOCKWISER

This intriguing little puzzler should see Raspun Software skyrocket.

BRUTAL SOCCER AT200

Didn't I just mention this? One of the meanest Amiga games ever has just become available for the A1200. Enjoy!

A CU Screen Star is for games scoring 80%-92%. If a game gets one of these, it's of lasting quality and you can rest assured that, if you decide to purchase it, you won't be wasting your money.



93% and a game's worth a Superstar. We hardly throw them around, but if a game gets one it'll be completely outstanding.

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SUBJECT TO AVAILABILITY

You know, even though we've only known these games for a couple of weeks, it seems like a lot longer. Is it really love at first sight, or just a first impression?

FIRST

FIFA INTERNATIONAL SOCCER

ELECTRONIC ARTS



Left: Goalmouth action in FIFA International Soccer.
Below: The game will feature a full tactics editor.
Bottom left and right: There are over 2,000 frames of animation for fully realistic players.



THE GAMEPLAY: It's a soccer game, currently being converted from the SNES and SEGA Mega Drive versions. It's been hailed as the best console football game ever, with 48 international teams who look and play like their real-life counterparts. There are over 2,000 frames of animation in the game, so the game naturally looks superb, and the unique 30 degree isometric view gives a whole new slant to the game.

WHAT'S NEW: A lot of time and effort has been spent on getting the computer intelligence just right, allegedly adding a whole new level of realism and authenticity 'never before seen in a soccer video game'.

EA Sports Stadium sound gives even more depth to what should be quite a presentation experience.

BEHIND THE SCENES: As I said, the Amiga version is being converted in-house from the immensely popular console versions.

FIRST IMPRESSIONS: With so many football games around, it's a little tricky to be unbiased with any kind of initial impression, but going on the track record this game already has, I have to admit that I'm really looking forward to seeing it.

We'll have a more in-depth preview in the next issue of CU AMIGA, so keep those eyes open.



IMPRESSIONS

VITAL LIGHT

MILLENNIUM

THE GAMEPLAY: *Vital Light* is a puzzle game, but you can probably tell that from the screenshots on

this page. Sort of a cross between Tetris and a shoot 'em up, the idea behind *Vital Light* is to destroy the

pieces that fall towards you by shooting paint at them, and hopefully turning them all into the same colour. You only have a limited amount of each paint, as well as working against the clock as some of the pieces come at you very quickly indeed.

WHAT'S NEW: Speed. In games like *Tetris* and *Columns*,

pieces always fall at the same speed as the others. In *Vital Light*, pieces fall at all different speeds, and if one should hit another on the way down, both will cannon towards the ground faster than before. Things get a little frantic at times, I can tell you!

BEHIND THE SCENES: The game has been conceived, created, designed, coded, drawn and produced by a new Spanish programming team called Effecto Cero, who wrote to Millennium one day with an almost complete product, which the Cambridge people then simply lapped up.

FIRST IMPRESSIONS: Having played a multiple level demo of the game, I can honestly say that it is one of the most infuriatingly addictive games to appear on the Amiga in a while, and I just can't wait to see the finished thing.

We'll have a full review next issue. So watch out.

ALIEN BREED 2 - TOWER ASSAULT

TEAM 17



THE GAMEPLAY: Not so much a sequel but a continuation of a sequel. The actual sequel itself was so popular that Team 17 decided that there was a lot they could do with the existing format that they hadn't tried, and as a result began work on this budget-priced extension of *Alien Breed*. The update, which you won't need

the original game to play, will feature a total of 50 new levels, similar in design and style to the existing levels, with at least three new types of alien, although Team 17 are looking at the possibility of adding as many as five new types.

WHAT'S NEW: To be honest, nothing at all. The game is

merely a continuation of the previous game, and therefore doesn't feature much that hasn't been seen before.

BEHIND THE SCENES: Andreas Tadic and Rico Holmes, the two young men behind the original *Alien Breed* games, have taken a backseat for this one, although Andreas still

has a hand in supplying the graphics for the game. This time around, Stefan Boburg is the person behind the coding duties, and if you think you've seen that name before a couple of hundred times, that's only because Stefan was the man who came up with that well known compact LHArc, as used by more

magazines and software houses than any other.

FIRST IMPRESSIONS: What can really be said? If you liked *Alien Breed* and *Alien Breed 2*, then you'll like this one. We'll have more on this in the next couple of months, shortly before its September release.



Andreas Tadic has dressed himself again with *Tower Assault*.



WIP

Millennium has done a first in the software industry — marketing a character, and then building a game around it!

Tony Dillon sits down with Marketing Manager Keith Smith to find out more.

You will have heard a lot about *Pinkie* by now, although you might not have actually seen anything on the game. This is testament to the fact that Pinkie is a person in his own right, with a hell of an exciting life. Who would have thought that this little pink bundle of

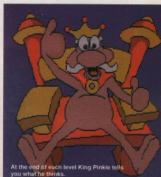
fluff would end up appearing in several newspapers, have his own single released and get his own TV show by the end of this year! And now, he's in a game as well.

To bring you up to speed, *Pinkie* — The Game is an unusual little platform romp that plays more like a

puzzle game than anything else. Although you have to leap and hop from ledge to ledge like a platform game, you spend most of your time solving problems and working out how to get from A to B, more like a puzzle game. Pinkie himself is a cute, caring alien from the planet Purple, who is on a mission to rescue all the eggs left in odd places around his planet, and trade them in the local shops to soup up his Pinkie Pod — a strange motorised unicycle with a boxing glove built in.

IN THE PINK

The game has been coded by Data Design, with Millennium taking a back seat for much of the production time. As a result, it has been able to spend a lot more time on the marketing aspect of the game, and Keith Smith, the Marketing Manager at



At the end of each level King Pinkie tells you what he thinks.

Millennium is looking dead pleased with himself. One sunny Thursday afternoon, he introduced me to the future of platform games.

"Pinkie started off as your typical platform hero. He had everything that all platform characters of a year ago had. He was cute, he looked nice, he was different. The thing that struck us most was the potential for really nice, cartoon style graphics which we've never really done before.

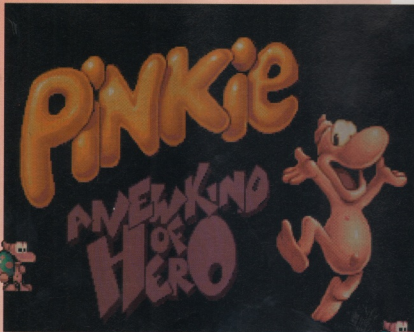
We've never had a game with such

cartoon-like graphics. There are no rough edges where pixels meet pixels, it's all been smoothed off and it looks great."

If you look at the screenshots on these pages you have to agree. Pinkie has a lot of character, and that's one of the things that makes the game so appealing. Every single movement is loaded with personality, from the set look in his eyes when he runs to the way his hands operate the levers on his Pinkie Pod.

TESTING TIMES

How do you decide what sort of game to create around such an obviously marketable persona?



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Keith explains: "We market tested it very early on with a focus group, and asked them what they thought of Pinkie, and the kids that we had in completely ignored the platform side of the game and went for two elements. Number one was the cuteness, and number two was the puzzle element of the game."

"Even in the early days of the game the levels were there, they just needed filing up. Certain screens we were showing them were just blocks



where the graphics were supposed to be, and they were having a look round those. The thing they found that was really good was the way that you could go all the way through it, and then get chucked back to the start again because you had done some-



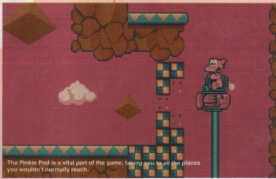
thing wrong. They liked this factor because you end up spending a lot of time with Pinkie."

SPIN DOCTORS

So this lovable character is such a hit with the kids they even want to fail a

character has recorded a single, something Millennium are particularly happy to crow about.

"We were approached by the company that did the Mr. Blobby single - Station To Station - they asked whether we had any characters that



The Pinkie Pod is a vital part of the game, taking you to all the places you wouldn't normally reach.

bit at the game so that they can be chucked back to the beginning of the game and be able to spend even more time with Pinkie.

There are some who would say that being thrown back all the way to the start of the level would be an incredibly frustrating thing, but after

playing a couple of the finished levels, I can honestly say that this isn't the case at all. Pinkie is a lot of fun to watch, and a lot of fun to play. The popularity of this character is so widespread, he even has a single coming out. It should be just about to hit the shops as you read this, and "Play It, as it is known, is the first time an actual computer game

might have good audio potential. So we went to see them virtually the next day. We showed them the screenshots, the artwork we'd had produced and the profile of Pinkie. I had this feeling that it should have this mad, techno, silly, sort of 2 Unlimited music, because it was just perfect for that sort of age. Station To Station then went away and worked for a month on what they thought would be a marketable single. In that time, because of the regulations, we had to have Pinkie signed to a record label, and Message Music, who had Kelly Smith (who went under the moniker of Little Sister) on their books were looking for a good platform for her to emerge from. So she was ideal for the single. We came up with a deal where they would create all the in-game music as well."

PINKIE INTERACTIVE

Another interesting point about the single is the fact that it's the world's first fully interactive CD single. The



person playing it can actually mix the track in real time and compose their own version of the Pinkie single.

"When we were doing the in-game music, we came up with the idea of putting all the tracks on a CD single, and then allowing someone to hit a 'random play' button and just play a selection from the CD," said Keith. "They're not all just mixes of the same single, they're sound



effects, they're beat effects and everything else you can think of. Track 4, for example, would be whooshing noises from the single put down under a house beat. If you play it, it stands up. Each track is something stupid like two-tenths of a second separation. It never misses a beat when it goes from track to track. It's an interesting purchase, because there are no other singles around that will let you do that. It's not totally interactive, because anyone who knows what interactive means will puke at the idea, but it gives you a bit of freedom to select your own noises and make your own mix of Pinkie. We were very pleased with it as a single, and as a soundtrack. When you listen to the game with the soundtrack behind it, you start to get a feel for where Pinkie's pitched. When you look at the screenshots, you think five-year-olds. When you listen to the music, you think thirteen-year-olds."

Whatever you think, I can reveal now that Pinkie - the game is shaping up to be something very interesting, if only because most people know the character better than the game itself. It's being released towards the end of next month, and not only will we have the exclusive review next issue, we'll also have the exclusive coverdisk! Hang on to your hats! 



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Super Putty was one of the funniest platform games ever released, and now System 3 have come up with a sequel. Tony Dillon prepares to have his ribs tickled and his sides split.



PUTTY SQUAD

Phil Thornton is a strange bloke. Although on the outside he's sweet and inoffensive – almost Uncle-like in his complacent and easy going nature, he freely admits that he has odd thoughts. How lucky he is, then, that he works in an industry where unusual thoughts and ideas can be turned into a successful product. Take *Super Putty*, for example. Find me an industry where creating Terminator Carrots who shout, "Uzi 9 Centimetre" before shooting oversized bullets at you, or an old bloke with a bad wig and a Hammond organ can stop the whole world from doing what they are doing and get down and groove before a small blue blob of putty comes along and punches them is regarded as entertaining, or at least a sane thing to consider.

Phil has been really quiet since *Super Putty*, and after five minutes of playing System 3's new platform extravaganza, you wonder what he's been doing. Has he been travelling around the world collecting ideas? Has he been working far too many late nights? Or has he just been sitting in a very dark place on

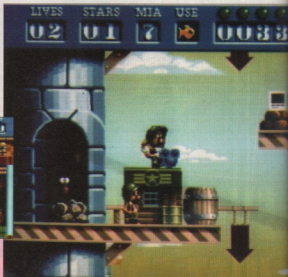
his own for a long time exploring his subconscious? *Putty Squad* is even odder than *Super Putty*, and a lot more besides.

BOUNCING ALONG

But let's begin with the plot. After 20 years of war between the Putty people and the Wizard Scatterlash, the Putties finally withdrew from the capital city of Klud and the battle itself was deemed to be at an end. That is

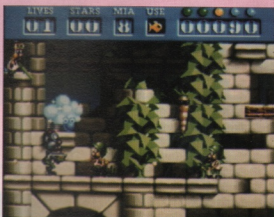


Right: On the roofs and behind the sandbags, the GI pups are no match for Putty.





You may have thought Putty was a little strange. But that's nothing compared to Putty Squad. Go to weird locations and battle unusual people and if you're lucky, you can even fly around in the Putty pod.



until the Putty nation was quickly occupied and overthrown by the Wizard's army, and the once peaceful and fruitful land became a barren and desolate place. Years later the UN received blurred and faded photographs showing that all the Putty soldiers who had long been thought dead were actually being kept as Prisoners of War, and so the decision was made to send someone in to get them out. Napalm the Cat and his collection of G.I. Pups were sent in, but Napalm went mad in the field and made himself a God to the native population of frogs in the area.

Again, someone had to be sent in. Someone who could be trusted. Someone who wasn't about to flip out. Someone who was capable of taking on all that danger on their own and win through. Only one man/ball came to mind. Super Putty himself. This is where you come in. As Putty you have to travel through the 50 levels of the game, freeing the Putty POW's where you find them, as well as annihilating the G.I. Pups and the Wizard's army on your way.

YOUR FLEXIBLE FRIEND

It might seem like a hell of a challenge, but then Putty has already proved what a flexible guy he is. If you remember the first game, you'll remember that there really wasn't anything that Putty couldn't do. He could stretch from level to level, lie flat on the floor to avoid detection, run, jump, inflate himself and explode and even absorb other objects and take on their physical form. In Putty Squad he can do all this, and even more depending on the objects he absorbs. If he collects a jar of Nitroglycerine for example, then he can leave bits of himself dotted around, which explode whenever the

enemy come into contact with them. Collecting the stars that float in mid air can give him some really special powers too. Collecting 10 gives him a super punch, capable of destroying most things. Twenty stars gives him a blow pipe, giving him an even chance against things like the Terminator Carrots, and so on all the way up to the maximum of 40 stars, where Putty becomes the Terminator Putty, destroying everything in his path.

SQUASHY AND STRETCHY

The first thing that strikes you when you play Putty Squad is how fluid it all is. Some people had a lot of trouble with the original game, finding the control method a little too complicated and the game itself far too difficult. Putty Squad has been far better thought out, losing the puzzle element of the original game and replacing it with a more standard platform game layout, made more interesting by the original control method. Instead of having to think hard about how you are going to move around the screen, you can get moving immediately. It's hard to describe, really, but the controls feel a lot more natural this time around.

Plus the actual levels themselves have a real learning curve – on your first go, you'll have no problem at all moving through the first three or four levels, but no further. With practice, you will actually be able to get to the

end of the game fairly easily.

The presentation of the game is fantastic. The sound is, as always, amazing, with great tunes and highly amusing samples. It's got Uncle Ted in it, which is always a bonus as far as I am concerned, and the whole game looks incredible. System 3 have used the AGA palette really well, creating something that's bright and colourful, without being clashing or garish.

Fans of the original Putty will love this. It puts right all of the things that caused anyone problems originally, and then adds a whole lot more.

Putty Squad is a lot of fun to play, and a lot of fun to watch. The whole game has a polished feel to it that most games don't seem to catch these days, and that in itself should be enough to keep most people hooked for weeks. **CU**

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RELEASE DATE:	OUT NOW
GENRE:	PLATFORM
TEAM:	IN HOUSE
CONTROLS:	JOYSTICK
NUMBER OF DISKS:	2
NUMBER OF PLAYERS:	1
HARD DISK INSTALLABLE:	NO
MEMORY:	2Mb

GRAPHICS	+++++++95%
SOUND	+++++++93%
LASTABILITY	+++++++91%
PLAYABILITY	+++++++93%

The strangest, funniest platform game yet.

OVERALL 94%

YOU AIN'T NOTHING BUT A...

The G.I. Pups were originally on your side, but due to the horrors of war that they've been made to face, they've all gone a bit loopy and are now following their original orders to shoot on sight a little too literally. Here's the run down of the different Pups you'll get to run across as you go through the game.

GRUNT PUP

A basic, bottom of the range Pup, completely unarmoured and fairly easy to kill.

GUN PUP

Just like the Grunt Pup, only this one carries an assault rifle, and therefore needs to be avoided.

GRENADE PUP

The name says it all, really. Again, a basic Grunt Pup, only this one fires grenades at you.

BALLOON PUP

Hangs off a balloon and fires a laser rifle at you. The easiest and best way to get rid of this one is to jump at it and punch the balloon.

MORTAR PUP

This one hides behind a stack of sandbags and fires mortar shells at you. Can't be punched on jumped on.

PARACHUTE PUP

The Parachute Pup gets dropped from the top of the screen and descends towards you firing a bazooka.

UXB PUP

The UXB Pup controls an electric execution device from the safety of a sandbag emplacement. Again, this one can't be jumped upon or punched.

HELICOPTER PUP

One of the hardest Pups in the game, the Helicopter Pup lives a huge helicopter, drops bombs and is the only thing that can attack you if you are in the Putty Pod.

AQUA PUP

Whenever you travel underwater you'll come across the Aqua Pup, who can swim like a fish and carries a mean harpoon which can cause severe damage.



The comic feel of the game is evident right from screen one. Where else would a ghost say boo!

A FAB NICAM COULD BE

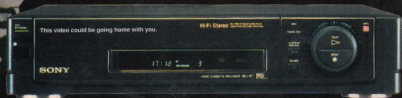
Imagineer and Anco Software are celebrating the success of *Kick Off 3* by offering you, the buying public, a chance to win this rollickingly fantastic Sony Hi Fi Video Recorder. Hairy blighters! That's a turn up for the plus fours!

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Tie breaker: In no more than 20 words please tell us why referees always seem to get in the way at important moments...

Got that? Stick the whole thing on the back of a postcard and send it off to, '*Kick Off 3 Giveaway*', CU AMIGA, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.



STEREO VIDEO EYOURS!



- ❶ How many *Kick Offs* are there now?
- ❷ Where is the next World Cup going to be held?
- ❸ What team is Jack Charlton manager of?

RULES AND REGULATIONS

1. The closing date for all entries is 19th August, 1994.
2. The Editor's decision is final, and no correspondence will be entered into.
3. Employees or friends of EMAP Images, Imagineer, Amco Software or Bertini's of Exmouth Market are not allowed to enter.
4. All entries must be on a postcard or on the back of a sealed envelope. Any other formats, including frozen food boxes will be binned.
5. If we have to open it, you haven't won basically.
6. We have a special deal with the post office that means all multiple entries come tied together with elastic bands. We bin all of those as well.
7. If you've read this far, you must be keen.

**Kick
FF3**





ISHAR 3

"Ishar tea all right?" as they say up North. Or perhaps not. Whatever the case, Silmarils have created yet another in the mighty trilogy of adventure games, and Tony Dillon has finished all his greens, so he gets to review it.

I absolutely loved the original two *Ishar* games. The lush forests and busy cities of *Ishar* and *Ishar 2* generated the kind of atmosphere and environment that made me want to keep playing over and over again. So, I just couldn't wait to get my hands on the latest *Ishar* game.

THIRD COURSE

Ishar 3 is the third and final part of the mammoth French trilogy, and some may need a little recap just to set the scene so far. In the original *Ishar*, you had to fight to keep the Kingdom of Kendoria safe from the evil wizard who was trying to overthrow the king and rule the land. If you made it through that one, then in the second one you took part in a daring raid against the Wizard Shandar, in a perilous adventure over land and sea which eventually saw you destroying the Wizard in his own castle.

Or did it? After all, if he did actually die, then surely there wouldn't be room for another sequel, would there? If you haven't already heard, Shandar is alive and well and waiting to wreak his revenge, albeit without an actual physical presence to carry it out with. Long before he passed away, Shandar created a spell that would allow his vital energy and consciousness to survive and adapt after the destruction of his original body. Now he has found a new body to inhabit, one that will make him the biggest threat the world has ever seen. He has chosen to inhabit the body of Wohratax – the last surviving Great Black Dragon.

According to local legend, the Black Dragons were used by the evil armies when they challenged the white knights some 2,000 years before this game. The battles got greater and created more and more casualties, until the great war itself happened and all the Black Dragons were destroyed, with the exception of Wohratax himself. In reward for his victory, Wohratax was crowned Lord Of Sith, and given the gift of invincibility. No wonder that Shandar wants to get his hands on him really!

There is a tiny flaw in the plan, however, and this is where you come into the game. You have to step in and destroy the dragon before Shandar can take over Wohratax's mind. This changeover of minds between Shandar and Wohratax can only happen during the planetary conjunction of the two moons, the sun and the planet *Ishar*. So you have to make sure that you destroy the dragon before this happens.



Animated locations come alive in the new episode – like these killer wolves.

If there is one thread that has carried through the *Ishar* games since *Crystals Of Arborrea*, it's the fact that in each successive adventure, Silmarils take the travelling element a little further. In *Ishar*, you were restricted to walking around a single large island. In the sequel, you travelled around all the islands on the planet, sailing between each whenever you had finished the puzzles and problems each island had to give you. In this sequel to the sequel, you travel in time between the islands, popping backwards and forwards through time gates to be in the right place at the right time.

As you can well imagine, this adds a lot of variety to the game, putting you in all sorts of strange locations against all manner of unusual opponents, from oversized spiders and bees to tigers, zombie guards and, interesting enough, real people!

You will have already noticed from the screenshots dotted around this review that Silmarils have really gone to town on the visuals for *Ishar 3*. Coming on six disks, there are far more graphics in the game than ever before, and as a result the realistic effect the previous two have generated has been increased ten fold. Take the major city, for example. In most games of this ilk, all locations look more or less the same, or if you're lucky, certain parts of the city will look different to others, if only because the buildings are a slightly different shade of red. In this game, however, every single location has its own flavour, and the city actually looks and feels like a real city. You can actually recognise locations fairly easily, and once you've walked around it a couple of times, you'll know your way like a native.





THE CAT ON THE MAP

Ishar 3 contains an extremely useful map facility, enabling you to cut out the all usual aimless wandering and lets you get on with just solving the adventure. When you arrive in a city, you can view a complete street plan of the place, with absolutely none of the major buildings and locations marked. As you visit places, coloured arrows appear to show you where taverns, inns, shops and other important places can be found. Carry out a thorough search of the city and you'll never be more than a couple of streets away from the equivalent of a Seven-Eleven shop.

Going back to the graphics, one of the most major enhancements is the use of actors to make up the inhabitants of the city. Although the well-drawn fantasy figures of the last couple of games did the job



WHERE'S THE PARTY PEOPLE?

Unlike the original two *Ishar* games, *Ishar 3* gives you a lot more control over who you have in your party. Instead of starting with a single preset character, and then having to search the local inn and taverns to create your crew, you can just step into the party designer at the beginning of the game and create the team you want to have. You can define almost everything about your party, from character classes and professions, to how good each character is at various actions by splitting up a number of points between different characteristics. The only thing you can't define is their personality, and as the *Ishar* games are very much based on team spirit and personality, it is quite possible that you will create a team that just doesn't get on with itself!



perfectly well, *Silmarils* have gone a little further and actually photographed people in costume, which just makes the game look all the more realistic. When you enter someone's house, you actually watch a real person talk to you, instead of yet another 32 colour barbarian or wizard. Of course, to do this those lovable French rogues have had to try and define the dress fashions of the city, and I can't honestly say they've done the best job they could have. Muscle-bound barbarians stand next to what can only be described as a woman dressed in Elizabethan garb, and the image just doesn't quite work. The dogs and horses work well though.

As far as the game itself goes, there have been few enhancements from the last one. Anyone who can play *Ishar 2* will feel instantly at home with this as it contains all the same controls and icons as the last. There are some who will say that this is just more of the same, but as far as I'm concerned *Ishar 2* was



such a great game, there isn't a need to change anything about the controls. Why fix what isn't broken?

At the end of the day, this is a great game. All of the right elements of the last two games have been kept, the plot has been improved and the game looks simply incredible. I'm sure that adventure nuts will go just as mad over this one as they have done over the last two. **92**



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RELEASE DATE: JULY
GENRE: RPG
TEAM: IN HOUSE
CONTROLS: MOUSE
NUMBER OF DISKS: X
NUMBER OF PLAYERS: 1
HARD DISK INSTALLABLE: YES
MEMORY: 1Mb

GRAPHICS *****96%
SOUND *****85%
LASTABILITY *****92%
PLAYABILITY *****93%

“Almost the perfect RPG.
A 'must buy'.”

OVERALL 92%





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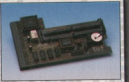
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ON THE BALL

WORLD CUP EDITION

**What's this?
The Germans
have re-invented
football manage-
ment? Tony Dillon
says Bitte?**



The chaps and chapesses at Ascon must be an incredibly happy bunch. In their native Germany they've only released two games, yet they have been top of the charts for more weeks than most people have on their calendars. Their first product, *The Patrician*, went through the roof, and building on the reputation for hot strategy games their second — *Anstoss*, did just the same. *Anstoss* and *Anstoss - World Cup* were both recognised as being among the best soccer management

games ever released — more than even the phenomenally selling *Bundesliga Manager*, and these are now finally being translated into English, so we can enjoy them as much as our Deutsch cousins.

You might have picked up the fact that there are in fact two versions of *Anstoss* from the above paragraph — *League* and *World Cup* editions, the *World Cup* one being developed specifically for this time of year. When it came to actually translating the game for the UK market, the



World Cup edition has turned out to be far easier to move across, being as only the text itself needs to be changed. In the league version, the actual structure of the leagues need to be rewritten, and as a result the *World Cup* edition is being released in the UK a couple of months before the League version. C'est la vie.

LOOKING STRANGE

Looking at the screenshots on these pages, you might have noticed that *On The Ball* doesn't look like your average football management game. That's OK though, because *On The Ball* isn't your average football management game.

This game is crammed with new features, and I can't remember the last time I said that about a football management title.

The aim of the *World Cup* edition is much the same as most other games in that you choose your team, and then try and take them all the way through the qualifying rounds, through the quarter and semi finals, and eventually to the final itself. All the usual *World Cup* rules apply, and all the teams you would expect to see in there, are there. In that respect, this is very similar to most other management games, but that is where most of the similarity ends.

Before I tell you about the fabulous presentation of the game, let me tell you what is so exciting about the game engine itself. On the basic level you handle the players statistically — the usual sort of thing, where

you find the players who work best in each position by combining their skills, and then find the best tactics and formations needed to defeat the opposition. Then it goes much, much further.

GOOD FOR MORALE

To give you some idea of how much detail and information you have to play with, let's take a look at the morale of the team. When the team is fitted together perfectly, morale will be high. To get a perfect team, however, you have to find a team where the personalities work, rather than just lump the highest-rated players together. Hot headed players will more often than not disrupt a harmonious defensive set up, and someone who is too passive might be taken as being lazy. Still, once you have the right squad, you have to keep them happy. Keeping them happy isn't as easy as it seems,

IT'S OFFICIAL!

I there is one thing missing from most soccer management games, it's your office. A lot of the time you are sat staring at tables and numbers, with no real feeling of 'being there'. *On The Ball* rectifies this by showing you exactly where you are at any one time. At the beginning of the game, before you get off to wherever the game happens to be, you work from your plush office. When you reach the semi- and quarter finals of the game, however, you are moved to an untidy hotel room, with all the same options hidden in logical places. More interesting than a menu screen, I say.



Setting up training is as easy as clicking with the mouse.



however. You have to offer them a varied and exciting training schedule. You have to be very careful what you say to the players at half time, you have to watch what gets said in the papers. You even have to watch out for players becoming bored in the situations they play in.

The personality aspect of the game is just one of the things that makes it so involving to play.

There's a lot more to being a manager than just managing people, I usually find, and *On The Ball* covers every aspect you can think of. You have to do sponsorship deals with people, participate in TV interviews and press conferences and even be called to comment on the match after a particularly good or bad game. There are all the standard options such as team formation and selecting the different training opportunities. As well as less standard ones such as telling your team to play violently, or even to take a Kilsman-style dive in the box to get those extra goals!

If there is one thing that will really engage your enthusiasm initially, as well as capture the mass market where most other soccer management games have failed, it's the presentation. The game looks absolutely fabulous, with all the images in

the game being painted in watercolours, and then scanned in — the AGA version looks particularly spectacular! Every screen is a treat to see, such as the outside of your hotel, or the screen that's flashed up on those odd moments in the game where you have nothing to do (yourself, laying by a pool with a drink in your hand!).

Where the presentation really stands out, though, is in the match itself. By using the same graphics system of scanned watercolour images, *On The Ball* plays you the highlights of your match as they happen, from various camera angles and settings. And throughout the match, a running commentary gives you all the interesting points of the game underneath, from the crowd reaction to certain parts of the match, to the kind of things the players are shouting at the referee.

POLISHED BALLS

All in all, the whole package gleams and shines like no other. *On The Ball* has all the strategy and skill of the best of the rest, yet is so user-friendly and easy to get into that the



100-plus page manual is almost completely redundant.

It'll take some time to crack the game, though, no matter which team you choose to play with, as you really will need to learn how players react to different situations before you can fully control them. Atmospheric and

gripping, *On The Ball* is easily the best football management game I have ever played. **CU**

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RELEASE DATE: JULY
GENRE: SOCCER MANAGEMENT
TEAM: ASCON
CONTROLS: MOUSE
NUMBER OF DISKS: 5
NUMBER OF PLAYERS: 4
HARD DISK INSTALLABLE: YES
MEMORY: 1Mb

GRAPHICS *****96%
SOUND *****81%
LASTABILITY *****94%
PLAYABILITY *****93%

“An excellent management game.”

OVERALL 94%

SPEAKING PERSONALLY

One of the most interesting ideas in the game is that of a rating which shows you how confident you are feeling, as well as how confident the backers, supporters and team are about your performance. This is given as a percentage, and takes into account every aspect of your game so far. This might seem like another meaningless statistic, but in fact it alters a lot of things about the game. In press conferences, for example, you will be asked a question and given three separate answers. The tone of the answers is governed by your personal feeling, so therefore you can't be incredibly positive if you have just lost the last three matches!



When you enter the world of On The Ball you find up looking from a hotel.

BURNTIME

You might not have heard much about it, but it has been incredibly popular in Germany for the last six months. Tony Dillon takes a teary look at one of the most environmentally-aware games ever released.

just to give yourself something to eat. I know it sounds disgusting, but hey, it's a wilderness out there.

Actually there is something more to the game than just that. To make your life that little bit more comfortable, you do actually have a firm aim – to rule the world. OK, so that might seem a high sight to set, but then we're all driven by something. Remember, that most of the villages are in fact empty, or only controlled by mutants with food on their mind rather than politics.

If you can seize control of the 38 small towns dotted around, then you automatically gain control of the five large cities, and therefore control the world. It might not sound like a lot, but the programmers behind the game estimate that if you played the game intensely, it would

take two weeks start to finish to complete it.

You begin the game in the middle of nowhere, and from here have to create an army of soldiers, doctors and technicians to help you run the world. The soldiers hold fort in the towns for you, as well as aid-

ing you in combat with the wandering enemies.

The doctors keep you fit and well, although you're going to have to go into the major cities if you are, really close to death, and the technicians will take the odd things you find scattered around and turn them

into something more useful, like rat traps or food containers.

To recruit people, you need to stop and chat to them. This is where the more grisly aspects of the miserable future world come into existence. Some people you talk to aren't capable of anything more than a couple of grunts, or tell you that they are going to eat you. Others will spill stories of war and hardship. Occasionally, you'll meet someone amenable, but I wouldn't hold my breath. These are just people doing the same thing as you,



At the start of the game you can choose your portrait and flag colour. A little pointless maybe, but it looks nice.

in a nutshell, except to say that it's a very atmospheric RPG, with a message that really makes you sit back and think. **C+**

MUSIC MAESTRO

The launch of the CD-ROM version in Germany heralded the first real interaction between computer games and the underground charts. Forget *Tatras*, the *Burntime* Techno CD single has been flying high in the charts all over Europe, getting as high as Number nine in the French Techno charts! As CD-ROM games start to use 'real' music, with any luck we'll see a lot more of this sort of thing going on.

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RELEASE DATE:	JULY
GENRE:	STRATEGY
TEAM:	MAX DESIGN
CONTROLS:	MOUSE
NUMBER OF DISKS:	3
NUMBER OF PLAYERS:	2
HARD DISK INSTALLABLE:	YES
MEMORY:	1Mb

GRAPHICS	*****72%
SOUND	*****70%
LASTABILITY	*****81%
PLAYABILITY	*****80%

“Entertaining but disconcerting strategy game.”

OVERALL 76%



Using rat traps, you choose where the other players are.

The world isn't in the best possible condition. This is something we are being made aware of all the time. Charities campaign on every street corner. The homeless surround us. The Ozone layer is rapidly disappearing. I'm sorry if I sound a little negative, but I've just been playing *Burntime*, and the future's so black I'm going to have to carry a torch.

Burntime is set after the Nuclear Holocaust has occurred, and you are one of the few survivors. What was once a beautiful place has become a barren wasteland, with small isolated settlements dotted around populated by savages, mutants and bounty hunters. Your aim is a simple one – you have to survive. You need to find enough food and water to stay alive, while keeping your head and your body joined at the neck. You'll have to kill most of the people you come across to steal their possessions and even beat the stuffing out of dogs



By searching locations, you can find interesting objects.

trying their best to survive in an inhospitable environment.

Playing *Burntime* could be described as a depressing experience, because it makes you painfully aware of what is happening to the world around us. It is painfully true to life, a lot of research as gone into this game and the programmers have consulted Greenpeace all along the way. I can't really describe *Burntime*



To converse is to win, provided your adversary has more to say than this!



The crux of many a football game - the squad selection.



Kick Off—the game that started it all. Up until the release of that most classic of football games, people were happy to kick the ball in a single style in eight directions and call that soccer. When Dino's first product hit the shelves, the reviewers hated it and the public loved it. The amount of control over the ball you were offered had never been seen before, and the unique 'top down' view which gave you a far better view of the action were the trademarks of this game and all the clones which followed in the years after. Kick Off 2 appeared, and the world went ga-ga. Then Dino left the Anco stable and created Goal for Virgin, which to all intents and purposes was recognised by the public as Kick Off 3, and Anco were really left by the wayside.

Until now. Finally, after literally months of hype and guesswork, Kick Off 3 itself is finally available, and I can honestly tell you that a lot of people are going to be very, very surprised. Gone is the top view. Gone is the scanner. Gone are the extremely fiddly ball handling controls, and in comes a game that is far more traditional in terms of soccer gameplay than the previous two Kick Off games.

From the outside in, the first thing you are confronted with is the choice of games to play. You can either work through the standard friendly or league matches, or take part in The Challenge where you go against 30 other teams, one by one, until you reach the Anco All Stars at the end of the game. Plus, just to be a little topical, you can take part in the World Cup, from the qualifying rounds onward.

Once you've worked through the various menus, where you can lay out your tactics, decide

KICK OFF 3

Anco are out to prove that they don't need Dino Dini to create a good arcade soccer game. Tony Dillon squeezes into his old school shorts.

which team you are going to be, which of the three speed levels you're going to play the game on, which of the three game levels you are going to play with (the easier levels make it much easier to control the ball, and in the hardest level you are really going to have a problem when it comes to kicking the ball straight), you can actually get into the game itself, and this is where most people are going to be really, really surprised.

As you can see from the screen-shots, the game is viewed in the classic 'side-on' view—a view that was previously dropped, if you can remember that far back, because it didn't give the player enough information about where their players actually were on the pitch. A step backwards perhaps? Maybe, but then if the game was viewed from the top you wouldn't have the stylish animation this game possesses. Although the view might be dated,

the game looks great, with large, well-drawn players and animations for every occasion. My favourite has to be the point when a player gets a yellow card, and then stands with their arms away from their sides, shaking their heads incredulously.

The question is, of course, how does it all play? The answer, I'm

afraid to say, isn't a positive one.

The practice mode, where you can perform exercises to improve your playing skills is a great idea, as it makes the game that little bit easier to get into, but at the end of the day the controls are just too sluggish and the actual movement of the players too slow to make the game really playable.

I really wanted to like this, as I'm a big fan of the first two, but it really just doesn't come up to scratch. It looks great, sure, but it just doesn't have the responsiveness needed for a really frantic soccer game.

The key to the first two games were the fact that they were incredibly smooth and responsive—you really felt like the players were under your control. With Kick Off 3, you seem to spend most of your time fighting the controls rather than flowing with them, and that just takes all the fun out of it. **CU**

TWO BUTTONS ARE BETTER THAN ONE

Possibly the most unusual thing about Kick Off 3 is that it requires a joystick with two or more independent fire buttons or a four button console joystick to play. Instead of having to learn various twists and patterns with the joystick to perform moves like bicycle kicks and banana shots, you need to use separate buttons at different times. Although this makes the game more playable in the long run, if you don't have a dual-button joystick, you're stuffed. Oddly enough, there is no support at all for single button joysticks!

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RELEASE DATE: OUT NOW
GENRE: SOCCER
TEAM: STEVE SCREECH
CONTROLS: JOYPAD
NUMBER OF DISKS: 2
NUMBER OF PLAYERS: 4
HARD DISK INSTALLABLE: NO
MEMORY: 1Mb

GRAPHICS *****87%
SOUND *****62%
LASTABILITY *****71%
PLAYABILITY *****70%

Looks good but is let down somewhat by sluggish controls.

OVERALL 68%

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The selection of discs shown here is intended to be... the conventional instrument samples are the best I've heard on the *Amiga*. **CU Amiga 780** - Do you want some high quality and wide ranging sounds to use in your composition? Well then this is the place to go! **Rating 8/10**, *Amiga Format* (Special Audio), 13.00 net of samples in 10 minutes.

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Despite claims to the contrary by the likes of Maradona and Klinsmann, football is definitely not a violent sport. Each time you see them (and others like them) play, you're guaranteed not only a superb display of skill, but an excellent show of play-acting. If, for instance, the "great" Diego is so much as touched by an opponent he clatters to the floor, clutching his leg, wearing a pained expression that wouldn't look awry on a cow after licking a stinging nettle. His Argentinian team-mates then raise their arms aloft in mock despair, trying to goad the referee into awarding them a free-kick. Klinsmann's much the same, and if anything his dramatics are even more noticeable because he plays with ten other Teutonic robots, whose clinical, structured football doesn't normally need such antics.

But football's not usually like that. Sure, you get heels clipped and groins kicked; but put those footballing prima donnas in, say, Gaelic football or rugby, and they might really have something to cry about. They really are contact sports, and it takes a near-crippling tackle to put those players on the floor.

MAD MUG

So football's an easy target, then, for the boys at Millennium to continue their *Brutal Sports* series. Beginning some months ago with their adaptation of American Football (a sport for nancies if ever there was one), Millennium is intending to *Brutal-ise* every sport they can – and the World Cup provided a brilliant excuse for the second on their list.

With *Wild Cup Soccer* we're treated to a 3D isometric view, looking down at the pitch from one corner (just like FIFA Soccer).

Unexpectedly, there's actually a pretty good football engine in there, driving a game which might just have stood up on its own merit, without the need for blood and behaving... but, as the name suggests there is rather more to *Wild Cup* than any other football game.



WILD CUP SOCCER

Sick of football yet? The World Cup season always brings with it a plethora of footy games, but this year there's one company which has taken a slightly different tack than normal. Join Andy Nuttall in a world where referees are aliens, ball-boys are vultures and the players, should they so wish, carry shooters...

You see, while the main structure of the game is what we're used to – 11 players a side, trying to boot a ball into their opponent's net – the rules have been relaxed slightly, to not only allow tackles from behind, but also to stab, maim and behead your opponent in order to get that vital goal.

In fact, in the *Wild* world chopping off heads is positively encouraged, because to get a 'Header', as it's known, means an extra \$200,000 dollars at the end of a game. And that money comes in pretty useful.

CRAZY CHALICE

If you earn enough money you can buy yourself all sorts of goodies. \$200,000, as it goes, is almost enough to buy one of your players a Mortar Gun, the most powerful weapon which can bring you even more heads in the next game. The goalies, who spend much of their time at close quarters with marauding strikers, are provided for with a selection of swords, while defending hasn't been completely overlooked as a decent-sized shield is also on offer.

There's a whole arsenal of other weapons too, as well as a variety of pickups which turn the ball into delights such as bombs, firecrackers and flapping cannibals, which can at best kill you, and at worst cause your players to spontaneously combust.

So it's not your usual game of footy, then? It is, though, a highly-charged, competitive battle



If your opponents don't get you, the ball itself just might. Pickups appear on the pitch as a game which change the ball into a blazing inferno, a ticking time-bomb or a flying cannibal.

between two players, the like of which we haven't seen since *Speedball 2* (I wasn't a fan of *Brutal Football*). It won't take you long to beat the computer and soon you'll find yourself winning the league and the *Wild Cup* itself – however, for a

two-player rumpus there's no better fun to be had. It's wild, it's chaotic, and it plays a mean game of footy. **CU**

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TEAM: TEQUE LONDON
CONTROLS: JOYSTICK
NUMBER OF DISKS: 10R 2
NUMBER OF PLAYERS: NO
HARD DISK INSTALLABLE: NO
MEMORY: 1Mb

GRAPHICS *****82%
SOUND *****81%
LASTABILITY *****87%
PLAYABILITY *****86%

“Deadly but cute. The best gore-fest since Syndicate.”

OVERALL 80%

HEADS, YOU LOSE

Usually, for a football sim, a *Wild Cup Soccer* game isn't necessarily won or lost (or drawn, if you're being picky). Goals are goals, and the team who scores the most has, technically, won the game – but the number of Headers is also taken into account at the end of a match.

A Header is scored when you beat, kick and slash another player so much that his head comes off, leaving a lifeless torso behind on the pitch as a kind of sick, makeshift tombstone. This obviously reduces the number of opponents, which should make scoring goals a bit easier, but also it increases your bank balance by \$200,000 for each Header scored. A meter in a corner of the screen shows you each team member's energy level as they grab the ball – and although his energy lasts a long time, eventually it could be... Off with his head!



WEMBLEY INTERNATIONAL SOCCER

As World Cup fever comes to a close, Tony Dillon relives those memories with the latest soccer game from Audiogenic.

Onion bag. "A game of two halves". "I'm over the moon". Brian. These are just some of the clichés and rehearsed lines that you must be absolutely sick of reading in your favourite computer magazines. Never before has a single sporting event sparked such a reaction in the software industry. Previous World Cups are incredibly tame by comparison to the flood of soccer games crawling out of the woodwork at the moment, and as a reviewer it is getting very hard to write about them without feeling like you're repeating yourself.



Before each match you can change any aspect of the game.

counterparts. This game also lets you select your squad and tactics, and you can choose to play in a league or cup competition.

In essence, there are only three types of arcade soccer game – your Sensible Soccer top view, your Striker forced perspective and the Kick Off 3 Emlyn Hughes classic side-on view.

Wembley International Soccer takes a leaf out of all three, allowing

the game runs very slowly, and the size of the players means that you don't get to see anywhere near as much of the pitch as you do in the default view. Still, people have different opinions, and it's nice to see a game that caters for all tastes.

WE ARE...

If you aren't familiar with Audiogenic soccer games, then you

won't know that over the last ten years, Peter Calver and his team have tried to find the perfect control method – one that allows you all the freedom you need to get some real team action into the game yet is simple enough to make the game playable. Through the Emlyn Hughes series they got closer and closer, although some felt that the games were a little too sluggish in places to actually stand up against panic starters like Sensible Soccer and Kick Off.

The method that Audiogenic have finally settled on is both simple and effective. There are essentially two different ways to kick the ball. The first is fairly standard, and simply makes the player kick the ball in a straight line in the direction they are running. The other method is a little more unusual. When a player has the ball, an arrow will appear above their head. This is the passing indicator, and tells you which direction the ball will be passed to if you hit the fire button. The player the pass is aimed at is identified by a large hoop above their head, a la The Saint, and this makes it quite easy to set up a fast passing game with a minimum of practice.

...ON OUR WAY

The game looks good enough, with more frames of animation than most games, and a very realistic ball, but it does seem a little slow when compared to something like Kick Off or Sensible Soccer. In fact, if there is anything that does let the game down, it's that the controls feel a little sluggish and slow to respond a lot of the time. Although the design of the game means you don't have to be



The 'Picture in Picture' option lets you see the player you are passing to, if they are off screen when you select them.

QuickDraw McGraw on the fire button, having to slow down with the controls makes the game a little frustrating at times.

Wembley International Soccer is by no means a bad game. Indeed, there are enough original features and factors in there to make it worth checking out, but the slow control method means that Sensible Soccer fans will probably hate it. Fun to play, but there are a lot better football games on the market. **CU**



End to end action in Wembley International Soccer. The arrows over each player's head shows the direction that they will pass in.

Tactics Editor



The Tactics Editor is logically laid out, allowing you to plan your team position for every eventuality, right down to where they are when the ball is in a certain position.

Essentially, even though there are so many soccer games coming out, most of them are based on almost identical game formats, with only the graphics and animation setting many of them apart. Like the others, this one has 64 international teams who play like their real life

you to switch between the side-on view of Kick Off 3 and the top down view of Sensible Soccer. Oddly enough, it's the side on view that actually seems to work best. The players look good, and you are given a good feeling of distance and perspective. When viewed from above,

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TEAM: DENTON DESIGN

CONTROLS: JOYSTICK, JOYPAD

NUMBER OF DISKS: 2

NUMBER OF PLAYERS: 24

HARD DISK INSTALLABLE: NO

MEMORY: 1MB

GRAPHICS *****81%
SOUND *****65%
LASTABILITY *****71%
PLAYABILITY *****79%

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OVERALL 78%

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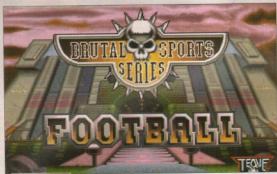
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Not only has Millennium unleashed the rather excellent Wild Cup Soccer this month, but it has also decided to let the A1200 owners of the world in on the smashing Brutal Sports Football – the game that takes the national pastime of the US, and throws in more than a little violence. Basically, there are no rules in this game. Just get the ball into your opponent's goal, and if that means you have to punch, kick, slam or rip your opponents to pieces to get there, well that's just part of the game.

At the start of the game you can choose whether to play as part of a league, in a World-Cup style championship or just a sequence of 'unfriendly' – more or less the same sort of thing you would expect to find in any sports simulation.

Select your team, set the venue and you're into the game itself, and this is where the character that has made the game sell so well comes into play. It's a great-looking game, and the sight of futuristic Vikings swinging axes, knives at each other around a modern sports arena is quite an addictive one.

Brutal Soccer is a surprisingly violent game, hence the name, and the amount of blood and carnage left dotted around the pitch by half-time is enough to have even the strongest constitutions twitching.

Like Wild Cup Soccer, this isn't the smoothest or fastest game in the world to play, but then you don't really mind after a while because the game itself is so good. After a couple of goes you get so worked up about decapitating your opponent and smashing them against walls that the technical side of the game stops being a problem.

I don't think this will ever be a classic, but it's still a lot of fun, and the addition of 256 colour graphics just makes it that little bit better.

Tony Dillon

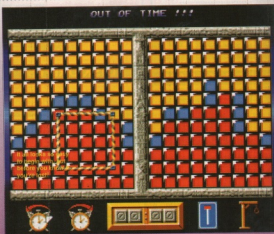
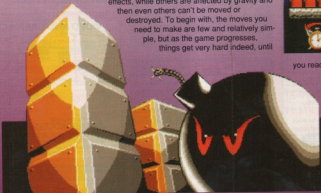
81%

CLOCKWISER

RASPUTIN SOFTWARE OUT NOW £25.99

For a new software house, Rasputin seems to be making a fair old name for itself. Its first release, Jetstrike, seems to have shifted more units than anyone ever expected, and now it is entering the puzzle arena with Clockwiser, a simple game of block arranging that is so simple, it's brilliant. The game works like this: you are shown a screen split directly down the middle. On the left-hand side are your blocks scattered about, and on the right is a layout showing you how your blocks should end up. As you have probably guessed, you have to make both sides match.

To do this, and this is the really clever part, you have to select groups of blocks by dragging a box around them, and then slide the group clockwise or anticlockwise. Different blocks have different effects, while others are affected by gravity and then even others can't be moved or destroyed. To begin with, the moves you need to make are few and relatively simple, but as the game progresses, things get very hard indeed, until



you reach the later of the 100 levels, and things get downright impossible. That's about it. Like most successful puzzle games, the premise is a very basic one, but that isn't to say that all basic premises make for good games. In fact, the first couple of times you play Clockwiser, the actual gameplay seems too simple to be entertaining. It's only after you put the game down for a bit and start seeing the patterns in your head that you realise you've been hooked. It may not be packed with variety, but then neither was Tetris. The game has been very nicely implemented, with colourful visuals, smooth animations and a very cute intro animation. There isn't really a lot to fault with Clockwiser. If you like puzzle games, you'll love this.

Tony Dillon

82%

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1. Complex-Raid "AGA" 2. Faculty-Lethal Dose 2 "AGA" (2) 3. Virtual Dreams - Love "AGA" (2) 4. Movement-Mini-Omnia "AGA" set #1 5. Jamjam Taste The Difference "AGA" (2) 6. Radices - Quickstart "AGA" 7. Grypt Elements-Bronze in a box "AGA" 2MB+ 8. Police Brothers-Friday At Eight "AGA" 9. Andromeda Sequential 1st at gathering 94 10. Jolent - QLO 2 "AGA" (2) 11. Mystic-Vital "AGA" 12. Sector T - Runaway Brain 13. TTK-Karpage 14. Razor 1911 "We Shove As" 15. Spaceballs - Nine Fingers (2) 16. Complex-Origin "AGA" (2) 17. Cryptoburners - Crash test 18. Nova - SOHO "AGA" (3) 19. RoyalMaximum Overdrive "AGA" (2) FD/HO 20. LSD-Jesus On E's "AGA" (2) 21. Anathema - A Fabble Time 22. Old Bull/Trip-Impulse 2 (2) 23. Lemongrass - Pleasant 24. FAIRLIGHT-FULL Moon AGA [CU Rated 90%] 25. Axis-Big Time Sensuality 26. Scale - Not Again "AGA" 27. Lemon - Groovy 28. Ketrans-Distant Dreams (2) Essential Demo 29. Mad Dis/Technological Death 30. Fairlight - 242 31. Sanity-Ame-Can Demo 32. Investigation-Beyondworld "AGA" (3) 33. Teasm-Hot-Final Chapter "AGA" (3) Cent 18 34. Novous-Beyond Realm "AGA" 35. Redline-Empty Head "AGA" 36. Arise Smells Like Chanel No 5 "AGA" 37. Lynxjones - Wind It Up 38. Ripe Neural Assault 39. Police Bros - Gavallo "AGA" *Call For Latest Titles*	1. D Copy 3.1 - Best PC Copier Available 2. N Comm V3.0 - Excellent Comms Package 3. Engineer Pro - Ripper Dissassembler (Top Tool !!) 4. Backtick 1.3 - Essential For KS2 Users 5. Retick 1.4 - AGA turns CPU Cache Off 6. P C Task V2.03 - PC Cache Off 7. Test Engine V4.1 - Best PD Word Processor 8. V Morph V2.08 - PD Morphing Package 9. North C - C Compiler (2) 10. C Manual - Complete Tutorial (12) 11. LSD - Shoggybug-Monitor Dissassembler 12. DMS Pro V2.0 - Now Packs High Density Disks 13. Octamed V2.0 - Latest PD Release 14. A Back Up V4.03 15. Action Replay Pro - Fully Supports A4000,630,040 16. Swoody Disk V1.5 - Monitor Systems Calls 17. EPU - Hard Disk Expander, Works Invisibly 18. Procod V1.00 - Excellent PCB Designer 19. ChessArt A-Z Of Games Cheats (2) 20. Troshin 1 - Excellent Assembler, 68000 21. Big Arm V3.5 - Lets You Play Huge Arms From HD 22. Filemaster V2.2 - Really Good Directory Utility 23. LSD - Ken Data Spectrum: Emulator Game Collection 24. Super-Duper-Multi Tasking Disk Copier (REQ KS2+) 25. Virus Checker V8.34 - Latest Version 26. Disksoft V11.28 - (REQ KS2+) 27. A88 V6.35 - System Performance Evaluation utility 28. Crutchmaker V1.9 - Latest Version 29. Infect Ripper - Copy Virtually All Known/Module/Formats 30. V2 EMULATOR - Emulates KS2 (A500) only 31. Virus Tracker - Exp In Demo Center (14) Req 2MB + HD 32. Masey V2 - Converts PC To Amiga Files 33. Mandelplot 2.4 - 2D OR 3D Fractal Generator 34. Business Letters 35. Magic - Work Bench 37. Next Generation Workbench (2) 38. Amiga Game Reference: Games Database *CALL FOR LATEST TITLES*	1. NFA - Bodyshop (2 Disks) 2. Eric Shwart - Quality Time 5 MB 8H 3. Eric Shwart - Moshy the magic man 2MB Latest art. 4.3 Ways To Stop Smoking 11.5 MB REQ* 5. Sarsia Men 3.1 5MB 6. Ben & Bepi Home Show 7. CALADIA "AGA" Slideshow CERT18 8. Eric "AGA" Shadow Cat 18 9. Clam - World Of Morgia "AGA" (4) 10. Succideman 2.1 5 MB *Call For Latest Titles* 1. SCOOPER - Madabout Tunes (3) 2. Phonic's Experiences 3. ANATHEMA-Hisage (Ambient Style) 4. ANATHEMA: NFA Seven 5. LOGIC - TRANSCENDAL WORLD (3) 6. ABSOLUTE-Swedish Music Disk 7. IMPACT - Virtual Harmony 8. STELLAR-Chicago Kings 9. Death - Insomniac 10. B&B CREW - HARBOR 181 (REAL HARBOR) 11. INTERSECT-Polychrome 12. DIGITAL EXTREMOPORSED (SUPERS MUSIC) 13. Spaceballs-Noisesense 14. DEMENTIA UK - Goshing 14 (MOSOS 14) 15. DUAL CREW/QUENTS-SONG ATTACKS 2 (4) *Call For Latest Titles* 1. Scoop Fish... 1-1000 2. LSD Legal Topics 1-151 3. Assassins Games 1-180 4. LSD Grapevine Disk Magazine Issue 19(3) 5. Coming Soon GRAPEVINE ISSUE 20

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VFM



BUDGET

Do you remember the days when you could go out and buy yourself a few hours of entertainment, and still get change out of fifteen quid? Tony Dillon can and it was only this afternoon.

ESPAÑA THE GAMES 92 HIT SQUAD OUT NOW £12.99

Every time any kind of major sporting event comes around, someone has to snap up the licence and release a multi-sports arcade game along the lines of the age old classic *Track And Field*. In 1992 it

was Ocean's turn to try and build on an already proven formula, something they tried to do by adding a management and training segment to the game, as well as an on-screen encyclopedia about the games themselves. You can participate in practically every sport known to man, from straightforward running and jumping through to more one-on-one competitions, such as fencing or boxing. All is shown with the same lavish presentation, and the game has a real gloss to it.

That is, however, until you come to the actual events themselves. You would expect them to be bright, colourful, smooth, well animated and every bit as professional as the rest of the package. Instead, you are left with a collection of barely playable events, where the aim is almost always to waggle the joystick in time with something, and then press the fire button at the optimum moment. I'm sorry, but this game is just far too shallow. It may have dozens of events, but you'll be bored with it in a day.

43%



ROAD RASH

HIT SQUAD OUT NOW £12.99

Road Rash has to be one of the best selling SEGA games of all time. The mix of *Super Hang On* style bike racing and extreme violence captured the hearts and imaginations of the console owning public so much that Electronic Arts showed no hesitation at all in converting it to as many different formats as they could.

The result is a game that could have been a hell of a lot better. A sprite-based game, the idea is to race across all manner of terrain through major locations all over the road against a group of bikers who just don't play fair.

Naturally, the idea is to go as fast as you possibly can and reach the finish line faster than anyone else, but there is the added bonus of being able to punch and kick other bikers as you pass them.

A strange idea. I think you'll agree, and to be honest it doesn't really add a lot to the game. Most of the time you are too busy wrestling with the controls and trying to stay on the road to worry about hitting other people.

63%



WORLD CUP YEAR 94 EMPIRE OUT NOW £25.99

Last issue I stated that Empire have come out with the greatest Amiga compilation ever. I would like to scratch that comment and

state this month that Empire have come out with the greatest compilation ever. It's so good, in fact, that I really don't need to review it.

All I need to tell you is what is actually in it, and you'll walk away thinking to yourself, "What a great compilation, I must buy it!" Taking it from the cover of the package, in clock-wise order from the top left, there's *Sensible Soccer*, Dino Dini's *Goal*, *Championship Manager 93/94* and *Striker*. Quite possibly the four greatest soccer games ever, and if not then pretty damn close.

To recap, *Sensible Soccer* is the arcade football games by which all other soccer games are rated. *Goal!* is Dino Dini's return to the soccer world after *Kick Off 2*. *Championship Manager* is the top selling Domark title that took no less than five years to design and *Striker* was the first soccer game to use a scrolling 3D pitch, viewed from the sort of angle you usually associate with racing games like *Out Run* or *Chase HQ*. What can I say? It's truly a fantastic compilation!

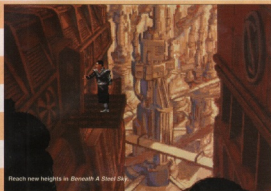
94%



games compendium

We pick up where we left off in the products compendium last issue and take a look at the games that we've reviewed in the past year.

GAMES REVIEWED AND RATED 1993-94



Reach new heights in Beneath a Steel Sky

FULL-PRICE GAMES

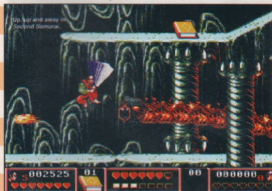
AIRBUS A320	Sim	US Gold	43%
Perfect simulation of a boring flight.		July 93	£29.99
AIR FORCE COMMANDER	Sim	Impressions	48%
Sad flight sim with no imagination.		December 93	£29.99
ALFRED CHICKEN	Arcade	Mindscape	70%
A few giggles leave the game gutted.		December 93	£25.99
ALIEN BREED 2	Arcade	Team 17	83%
Very tough, but a great sequel.		December 93	£29.99
APOCALYPSE	Arcade	Virgin	49%
Good idea turns to drivel.		May 94	£29.99
ARCADE POOL	Arcade	Team 17	81%
Accurate sim with learning curve difficulties.		June 94	£9.99
BATMAN RETURNS	Arcade	Gametek	19%
Sad, sad, sad. Shame on you.		February 94	£14.99
BATTLE ISLE 93	Strategy	Kompart UK	85%
Nice strategy game that'll please war fans.		July 93	£25.99
BEASTLORD	Arcade	Grandslam	51%
Suspect controls and very smelly, leave alone.		September 93	£25.99
BENEATH A STEEL SKY	Adventure	Virgin	95%
One of the greatest adventures ever.		January 94	£34.99
BLADE OF DESTINY	RPG	US Gold	86%
An incredible isometric RP adventure.		August 93	£37.99
BLASTAR	Arcade	Core	78%
Hard to control spiralling shoot 'em up.		November 93	£25.99
BLOB	Puzzle	Core	72%
OK puzzler, but eventually repetitive.		September 93	£25.99
BOB'S BAD DAY	Puzzle	Psygnosis	80%
A very addictive first rate puzzler.		November 93	£19.99
BODY BLOWS GALACTIC	Arcade	Team 17	57%
A sad follow up to a decent game.		January 94	£29.99
BRIAN THE LION	Arcade	Psygnosis	86%
Platform chaos with stunts and tricks.		January 94	£35.99
BRUTAL SPORTS FOOTBALL	Arcade	Millenium	79%
Complete scrap fest and lots of fun.		December 93	£25.99

BUBBA N' STIX	Arcade	Core	90%
Arcade adventure in the next dimension.		February 94	£25.99
BUBBLE AND SQUEAK	Arcade	Audiogenic	94%
Redefines platform games. Stunning.		April 94	£24.99
BURNING RUBBER	Arcade	Ocean	41%
Avoid like Romford on a Friday night.		November 93	£25.99
CANNON FODDER	Arcade	Virgin	93%
Sensible sprites do it again. Marvellous.		January 94	£35.99
CAMPAIGN 2	Strategy	Empire	81%
Unfriendly but potentially absorbing.		February 94	£34.99
CIVILISATION AGA	Strategy	Software Demon	86%
A great strategy game but over priced.		December 93	£39.00
COOL SPOT	Arcade	Virgin	61%
Too slow for a truly great game.		February 94	£25.99
COSMIC SPACEHEAD	Arcade	Codemasters	59%
Not going to grab your attention and keep it.		February 94	£25.99
CREATURES	Puzzle	Thalamus	58%
Much better puzzlers around than this.		July 93	£25.99
CYBERCON 3	Adventure	Kixx	32%
Slow and confusing space adventure.		December 93	£12.99
DARKMERE	RPG	Core	79%
Attractive fantasy adventure, could be better.		April 94	£29.99
DINOSAUR DETECTIVE	Arcade	Alternative	20%
Another waste of time.		January 94	£16.99
DISPOSABLE HERO	Arcade	Gremlin	79%
Fast paced, well polished shoot 'em up.		October 93	£25.99
DOGFIGHT	Simulation	Microprose	42%
Lacks depth to be a top simulation.		November 93	£29.99
DONK	Arcade	Supervision	34%
Completely uninteresting Japanese-influenced platformer.		November 93	£25.99
DUNE 2	Strategy	Virgin	85%
Atmosphere, tension and a right good blast.		July 93	£30.99
EUROPEAN CHAMPIONS	Arc	Ocean	90%
The third real contender to the footy crown.		September 93	£25.99



Have a blasting good time in Cannon Fodder

F-1	Arcade	Domark	84%	OVERKILL	Arcade	Mindscape	80%
Superb two player racer. Pales on solo.		February 94	\$29.99	Fantastically playable space shoot 'em up.		November 93	\$25.99
FRONTIER - ELITE 2	Strategy	Gametek	97%	PREMIER MANAGER 2	Strategy	Gremlin	75%
The ultimate in space adventure.		October 93	\$34.99	Good, well presented footy managing sim.		October 93	\$25.99
FURY OF THE FURRIES	Arcade	Mindscape	81%	PUGGSY	Arcade	Pygnosis	90%
Wonderfully animated puzzle adventure.		January 94	\$35.99	Entertainment factor 10 for the lovable blob.		April 94	\$29.99
GEAR WORKS	Puzzle	Software Business	71%	ROBOCOD A1200 VERSION	Arcade	Millennium	90%
Cog based puzzler. Worth a try.		October 93	\$19.99	One of the finest platformers ever.		July 93	\$29.99
GLOBAL GLADIATORS	Arcade	Virgin	75%	SABRE TEAM AGA	Strategy	Krisalis	89%
Looks great, but is too easy.		August 93	\$25.99	Bugless superb strategy monster.		March 94	\$25.99
GOBLINS 3	Adventure	Coktel Vision	53%	SECOND SAMURAI	Arcade	Pygnosis	83%
The Goblin Saga wears very thin.		February 94	\$25.99	An Amiga platform martial arts classic.		December 93	\$29.99
HEIMDALL 2	RPG	Core	90%	SEEK AND DESTROY	Arcade	Mindscape	83%
Tasty graphics and puzzles to boot.		May 94	£TBA	Brilliantly original shoot 'em up.		February 94	\$19.99
HERO QUEST 2	RPG	Gremlin	83%	SIERRA SOCCER	Arcade	Sierra	87%
Excellent sequel and worth your money.		September 93	\$27.99	A cracking good soccer game.		June 94	\$25.99
HIRED GUNS	RPG	Pygnosis	91%	SIM LIFE AGA	Sim	Mindscape	85%
A fresh look RPG with a challenge.		October 93	\$29.99	Draws you in and keeps you playing.		August 93	\$34.99
INNOCENT UNTIL CAUGHT	RPG	Pygnosis	78%	SIMON THE SORCERER	Adventure	Adventure Soft	90%
Peculiar adventure that lacks a hook.		May 94	\$37.99	Stunning graphics and fun adventure.		February 94	\$34.99
INTERNATIONAL OPEN GOLF	Sim	Ocean	35%	SINK OR SWIM	Arcade	Zeppelin	70%
With so much competition this one is bunkered.		September 93	\$25.99	Average Lemming-like platform game.		July 93	\$19.99
ISHAR 1200	RPG	Daze	83%	SKIDMARKS	Arcade	Acid Software	92%
A substantial improvement over the A500.		August 93	\$32.99	Most playable mini racers ever.		February 94	\$25.99
ISHAR 2	RPG	Daze	93%	SNAPPERAZI	Arcade	Alternative	31%
The most incredible RPG ever!				Nothing going for it at all.		March 94	\$25.99
Brilliant sequel.		July 93	\$29.99	SOCCER KID	Arcade	Krisalis	93%
JETSTRIKE	Arcade	Alternative	50%	One of the best platformers of the year.		September 93	\$29.99
More like a PD game than anything else.		January 94	\$25.99	SPACE HULK	RPG	Electronic Arts	87%
JURASSIC PARK	Arcade	Ocean	87%	Will test every level of your strategy skills.		October	\$25.99
A well designed movie tie-in.		February 94	\$25.99	SPACE LEGENDS	Strategy	Empire	89%
K240	Strategy	Gremlin	91%	Great space combat compilation.		July 93	\$34.99
Build a settlement on an asteroid.		May 94	\$35.99	STARDUST	Arcade	Daze	81%
KINGMAKER	Strategy	US Gold	23%	Nice space shoot 'em up in Asteroid mould.		December 93	\$16.99
Bad design and scrappy presentation.		December 93	\$29.99	STAR TREK 25TH ANNIVERSARY	RPG	Interplay	86%
KINGS QUEST 6	Adventure	Sierra	80%	Atmospheric and challenging TV adventure.		October 93	\$34.99
Slings addition to the genre.		April 94	\$34.99	S.U.B.	Strategy	Thalamus	58%
LAMBOURGHINI	Arcade	Titus	99%	Second-rate strategy game.		March 94	\$29.99
Super smooth racing game with class.		February 94	\$25.99	SUBURBAN COMMANDO	Arcade	Alternative	68%
LIBERATION CAPTIVE 2	RPG	Mindscape	96%	Appalling quality - for a change!		January 94	\$24.99
The best CD32 game on floppy.		April 94	\$29.99	SUPER CAULDRON	Arcade	Titus	27%
MAGIC BOY	Arcade	Empire	80%	Dated, infinitely dull and tedious.		July 93	\$25.99
Colourful and cute. One for the young uns.		January 94	\$25.99	SUPER SPORTS CHALLENGE	Arcade	Microids	18%
MICRO MACHIENS	Arcade	Codemasters	89%	A complete stinker of a sports sim.		September 93	\$25.99
Miniature race game that's very playable.		November 93	\$19.99	SYNDICATE	Strategy	Electronic Arts	94%
MONOPOLY	Strategy	Supervision	49%	Innovative and phenomenally violent.		July 93	\$34.99
Board games on computer? What's the point?		June 94	\$27.99	SWITCHQUIZ	Puzzle	Switchsoft	79%
MORPH	Arcade	Flair	54%	Fun pub quiz with specific controllers.		April 94	\$28.95
Boring shape-changing puzzle game. Avoid.		July 93	\$25.99				
MORTAL KOMBAT	Arcade	Virgin	93%				
The best beat 'em up you can buy.		December 93	\$29.99				
MR NUTTS	Arcade	Ocean	59%				
Great looks, not much else.		June 94	\$25.99				
NAUGHTY ONES	Arcade	Interactivision	80%				
A good, cute platform game.		April 94	\$25.99				
NICKY 2	Arcade	Microids	58%				
Nothing you haven't seen in a thousand platformers.		September 93	\$25.99				
ONE STEP BEYOND	Puzzle	Ocean	75%				
Addictive puzzle game from the Quaver stable.		September 93	\$19.99				
OPERATION STARFISH	Arcade	Millennium	94%				
One of the best arcade games released.		June 94	\$25.99				
OVERDRIVE	Arcade	Team 17	83%				
Hugely playable arcade racer in Micro mould.		November 93	\$25.99				

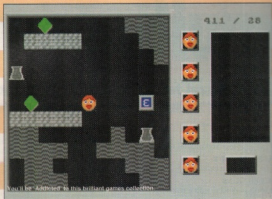


» SYNERGY	Puzzle	Black Legend	87%
Great value for two puzzle pack.		June 94	\$25.99
TACTICAL MANAGER	Strategy	Black Legend	87%
Extremely involving. A great game.		June 94	\$25.99
THE BLUE AND THE GREY	Strategy	Impressions	69%
Competent war game with flawed combat.		April 94	\$29.99
THE LOTUS TRILOGY	Arcade	Gremlin	92%
Three of the best racers ever - FAB!		February 94	\$29.99
THE PATRICIAN	Strategy	Ascon	91%
Almost perfect strategy game.		August 93	\$29.99
THE SETTLERS	Strategy	Blue Byte	90%
Fantastic God sim that's fun.		December 93	\$25.99
THEATRE OF DEATH	Strategy	Pygnosis	68%
Good game too unplayable to be fun.		November 93	\$25.99
TERMINATOR 2 THE ARCADE GAME	Arcade	Virgin	90%
Slick conversion. A fab arcade experience.		December 93	\$29.99
TORNADO	Sim	DI	46%
Far too slow to be playable.		December 93	\$34.99
TURRICAN 3	Arcade	Renegade	85%
The best in the series so far.		November 93	\$25.99
URIDIUM 2	Arcade	Renegade	78%
Slick, polished but too tough.		November 93	\$25.99
WAR IN THE GULF	Strategy	Empire	83%
The best war sim around. Check it out.		July 93	\$29.99
WHALE'S VOYAGE	Strategy	Flair	45%
Uninspiring space sim that loads along.		August 93	\$29.99
WHEN TWO WORLDS WAR	Strategy	Impressions	45%
Don't bother unless you're a serious strategist.		December 93	\$34.99
WIZ 'N' LIZ	Arcade	Pygnosis	79%
Fast and fun with simultaneous two player option.		November 93	\$29.99
WONDERDOG	Arcade	Core	31%
Never really gets your attention.		December 93	\$25.99
YOJOE	Arcade	Hudson Soft	69%
Enjoyable but flawed platformer.		October 93	\$26.99
ZOOL 2	Arcade	Gremlin	76%
Disappointing sequel to the popular platformer.		January 94	\$25.99

BUDGET GAMES

(The VFM section of the magazine where we take a look at some of the reduced-price games around.)

ADDITION	Compilation	Software Business	79%
Pretty good collection of classic games.		March 94	\$25.99
ANIMATION CLASSICS PACK	Compilation	Readysoft	43%
Fab looking compilation, but no gameplay.		August 93	\$49.99
ASHES OF EMPIRE	Strategy	Action 16	65%
Nothing to keep you hooked.		February 94	\$12.99

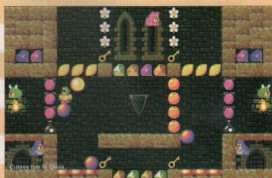


ASSASSIN	Arcade	Team 17	80%
Weapon ridden shoot 'em up on budget.		March 94	\$10.99
BLACK CRYPT	RPG	Hit Squad	90%
Jewel in the RPG genre crew.		February 94	\$12.99
BLUE ANGELS	Sim	Hit Squad	20%
Exceedingly boring flight sim.		December 93	\$9.99
BODY BLOWS ENHANCED	Arcade	Team 17	95%
You'd be mad to miss this budget release.		July 93	\$12.99
BRIDES OF DRACULA	Arcade	Zeppelin	75%
Interesting, original scrolling adventure.		July 93	\$9.99
BUDOKAN	Arcade	Hit Squad	35%
Not much fun to play for a beat 'em up.		July 93	\$12.99
CAMPAIGN	Strategy	Empire	35%
Waste of time data disks for Campaigns.		August 93	\$15.99
CHASE HQ 2	Arcade	Hit Squad	50%
Mix of simulation and action doesn't work.		October 93	\$9.99
CHUCK ROCK	Arcade	Corkers	80%
Gaveman antics with the platform pal.		January 94	\$9.99
COMBAT CLASSICS 2	Compilation	Empire	89%
One of the best compilations out there.		January 94	\$29.99
CORPORATION	RPG	Corkers	80%
Interesting and innovative RPG.		January 94	\$9.99
CRAZY CARS 2	Arcade	Titus	61%
With Lotus around don't bother.		July 93	\$9.99
CRUISE FOR A CORPSE	Adventure	Kixx	90%
Brilliantly stylish Delphine whodunnit.		March 94	\$14.99
CRYSTAL KINGDOM DIZZY	Arcade	Codemasters	35%
Even at this price it's poor value for money.		December 93	\$9.99
DUNE	Strategy	Hit Squad	80%
Smart, understandable, futuristic adventure.		June 94	\$14.99
EDD THE DUCK 2	Arcade	Zeppelin	41%
Terrible, even for the kids.		July 93	\$9.99
EYE OF THE BEHOLDER	RPG	Kixx	89%
The RPG adventure that started it all.		May 94	\$16.99
F-15 STRIKE EAGLE 2	Sim	Kixx	81%
Rush out and get this great flight sim.		September 93	\$12.99
F-17 CHALLENGE	Arcade	Team 17	79%
A trifle shallow and lacking pace.		October 93	\$12.99
FACE OFF	Arcade	Krisalis	58%
Not a patch on EA's game.		August 93	\$9.99
FIREHAWK	Arcade	Codemasters	32%
What a terrible shoot 'em up.		July 93	\$19.99
FIST FIGHTER	Arcade	Zeppelin	20%
The worst beat 'em up around. Arrgh!		October 93	\$7.99
GALACTIC WARRIOR RATS	Arcade	Alternative	75%
An original, diverting action romp.		September 93	\$9.99
GRAND PRIX CIRCUIT	Sim	Hit Squad	65%
Average racer, but there's better.		November 93	\$9.99

GUNSHIP	Sim	Kixx	45%
Prequel to the best heli-sim flops.		March 94	£12.99
HARDBALL	Arcade	Hit Squad	82%
A decent baseball sim purchase at this price.		October 93	£9.99
HARD DRIVIN' 2	Arcade	Hit Squad	68%
A pleasant distraction for a few hours.		November 93	£9.99
HARD NOVA	RPG	Hit Squad	39%
Small graphics and awful sound.		September 93	£9.99
HILL STREET BLUES	Arcade	Krisalis	41%
A wasted license and very dull.		August 93	£9.99
HOOK	Adventure	Hit Squad	56%
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Adventure Helpline



VAMP

Hello boys. Are you pleased to see me, or is that a stake you've got in your pocket? I was told that around here a woman needs to be twice as good as a man, to go half as far. Luckily that's not difficult for this woman, so let's get on with it.

When this girl is not in your neck, she is in your face! She may take your blood, but she'll take no nonsense. C'mon folks, there must be a reader out there who can get the better of her.

KGB

I am stuck in Chapter Two of KGB. I have found the one-way mirror and have used the ashtray to enter it. When I get back to the hotel the game says I'm sleepy and so I go to bed. I am awakened by a sharp kick in the side from Chapkin, who kills me whatever I do. Please help me I am going mad.

Rukov, Department P.

You were quite right to smash the mirror – useless things. In the secret compartment behind the glass you'll find a polaroid photograph which you should take. Now head back to the warehouse and listen to the tape. Take the recorder and microphone, then return to your hotel. Set the recorder to 'voice-activated record' and remove the headphones. Put the headphones and yourself onto the bed and dream sweet dreams of me. When Chapkin wakes you up, follow him to the bathroom and wait for the moment when you can speak. If you choose the sentence containing the word TALK, the recorder will start to operate and this will divert Chapkin

Curse of Enchantia

My problems concern the holes in the caverns, the magnet and the wishing well in Enchantia. Mark Johnston, Ayrshire.

Ayrshire is in Scotland isn't it? I took a trip to Scotland once, but as it appeared to rain for fifteen minutes ever quarter of an hour I didn't see very much. I've never eaten a haggis either, but I understand that it is a kind of sausage that looks like a football – and after you've eaten it you wish that you'd kicked it instead.

You'll find it hard to believe, but the object of this part of the game is to make a mask out of mud and twigs

long enough for you to slug him in the jaw. You can now inject him with the truth serum from his pocket and ask him a few important questions. (e.g. What does he want for Christmas? Does he believe in vampires?)

Shadowgate

I have been playing Shadowgate for about four years and now I'm stuck. Could you please help me? I have got down the well, crossed over the lake to the room with the skull doorway and then put the talisman in the correct place. My question is, how do you open the skull doorway?
Ian Simpson, Swansea.

Do I understand that you have been playing this game for four years, and it's only now that you believe you are stuck? Well I like a man who takes his time, but don't you think four years is pushing it a little bit?

My next question may seem a little indelicate, but have you got a horn? I am of course referring to the horn which you should have taken from the hellhound. If you have it, then operate it. You now need to operate the spike and the orb on the staff. After you've

which can turn you into an ugly monster. Once you are wearing the mask you can climb into the bucket which will be hoisted out of the cave system. Before this can happen you must get string from the rock-basher, (give him rocks first). Attach the string to the magnet, and then it can be thrown into a little hole in the wall. Now you can pull out some wire. The wire can then be tied between two metal hoops in the ground to slice off a piece of the mud monsters. There is a small gold coin lying on the ground somewhere in the caves which you must find. Throw this coin down the well, and when you are given a choice of wonderful things to choose from, select a hard-hat. The helmet will let you pass under the falling rocks.

done all that you'll have a staff that glows in the dark. Mmm... I don't think I'd be able to handle that without laughing.

Operation Stealth

I'm having big problems with Operation Stealth from Delphine. I'm in the room with Otto who is stopping me from touching the CD controls. I know I have to put the electric cable into an electric socket, but I can't find one. Help!
Tim Causser, Whereabouts unknown.

It's awful when people won't let you play music when you want to isn't it? However I do sympathise with Otto – I have a ghoul who comes around to my tomb every night and beats on my door for hours on end. It's so noisy I can't concentrate on my organ practice.

In your case a noisy distraction is just what you need. You'll find a socket in the corridor outside the control room, where you can plug in your electric cable. Operate the razor and then use it on the trashcan. Return to the Control room and prepare to use the deadly cigarette on the computer. Once the message from the razor starts everyone panicking you can blow up the computer and punch out Otto's lights.

'To those people who say that I am a wicked, feminist, sexist vampire, I say – Shut your face! Remember, it's only the young who die good.'



Write down your little problem and send it in a plain envelope to: 'Dear Vampire' CU AMIGA, Priory Court, 30-32 Farrington Lane, London EC1R 3AU.



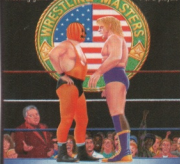


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EASY TO PLAY Animated Wrestling game

Jaywalk or Mouse. 1 or 2 players.



STABLE MASTERS V2

This game has been designed to be as close to real racing as possible. Five years of development by a clever racing expert has led to the second revision of this Flat Horse Racing Simulation. Up to 4 players can participate as Owner Trainers with the primary objective of becoming the top rated trainer, in respect of prize money won, at the end of each racing season (March to November). There are up to 35 other intelligently controlled computer trainers to compete against and compare your personal performance. To achieve this aim you must discover a potential champion and train them so that they become capable of competing well and winning any of the 47 big prize money races (Handicap and Group), eg. The Derby. To give you an idea of the tools provided in this game to assist you reaching your objective we have listed the main features below:-

- 250 horses each with over 60 independent variables.
- 26 different race courses (2 all weather), real life characteristics mirroring the diversity of racecourses in the UK (descriptions provided).

World Cup Cricket Masters

A fantastic graphical and/or tactical representation of Cricket that has been completely written by a traditional fan. You can physically participate with batting and/or bowling or leave it to the computer to automatically handle. See full feature list below:-

GAME OPTIONS

- 1 Day limited overs or test.
- White or coloured clothing.
- Three Cricket Grounds.
- Load/Save game. Skill levels.
- Computer/Human players.

ANIMATED ACTION

- Sound Commentary.
- Umpire signals.
- All the strokes out, pull, drive, etc.
- Appeals, dropped catches, run outs.
- Bowlers, wickets and no balls.

STATISTICS

- Scorecard & bowling analysis.
- Weather and ground reports.
- Wagon Wheel.
- Manhattan Chart.

PLAYER VARIETY

- Rated on 8 adjustable factors.
- Left and right handed players.
- Range of batting types.
- Editor to amend game stats.
- Bowler types include seam, swing, change and both types of spin with 8 speed levels.

Players: Real life statistics reflecting the rest of 93/94 season with red positions, height, age. Live transfer market. Contract & wage negotiations. Preferred four (left/right/bath), Loans, injuries, Training. Special talents, Trainers, Goalkeepers (separate skill categories), Defenders, Midfielders, Attackers & Utility, Referees, Foreign transfers, Unhappy players. Top 10 list shown.

Team: Training, Tactics (15 different styles), Aggression, Formation allows specific player field settings (Left winger, Sweeper etc.). Club: Sponsorship, Ground improvements, View opponent, Finances. The Match: Real time scoreboard reporting goals & injuries (red cards), Sound effects, Interventions permitted at any time to change tactics, formations and make subs. Physical graphical penalty participation (optional). Over 80 different referees.

Other: Fast bowler/saver, Printer access, 20 Options to set various game preferences, Instruction book, Easy to play, Technical support. Plus: Over 100 other meticulous refinements impossible to list here. Editor: Allows you to amend various items in saved games. £12.95. Scottish: Dedicated version details available upon request.

CRICKET MASTERS

This is a purely managerial cricket manager game that concentrates on strategy and includes plenty of relevant statistics. The game has been designed and developed by a true fan of the sport. It replicates everything that a real manager has to contend with and it's a totally unique production that anyone with an interest in Cricket should experience. A summary of the main features is shown below:-

- AXA EQUITY & LAW 18 league county teams, 50 overs per game.
- 4 Cup competitions including Benson & Hedges, Nat West.
- 20 different match umpires with accurate names and stances.
- Accurate player details Surname, height and age.
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- Easy player selection. All game text is clearly presented.
- Batting and bowling overlays. Top batting and bowling tables.
- 3 Different training intensities to boost batting, bowling or fielding.
- Weather, pitch and light often make an impact on ground conditions.



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PLAY BY MAIL Service Now Available



- Full match highlights let you watch the action ball by ball with full graphics and/or realistic sampled sound effects for significant events (Fours, Umpire decisions, etc.). Interventions are permitted at any time to change batting tactics or fielding playings.
- 3 Batting/Bowling classifications (Normal, Attack and Defend).
- Choice of 15 different field playings.
- Full scorecard results with best batting and bowling figures.
- Other staff (Physio, Groundkeeper, Scout) can be hired and fired.
- Annual league fixtures listing. Current week and last league results.
- View current cup competition draws and historic records.
- Real time transfer market. Player contract and wage negotiations.
- Sponsors, Printer access, Finances, Poor ground fans, Manager rating.
- 15 Options to alter game preferences, Load/Save game.
- Instruction book with plenty of examples.
- Plus many more fine details that we are unable to list here.

ORACLE

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ENQUIRIES

A1. I've been playing *Bubba 'N' Stix* for the last couple of months, and I'm beginning to tear my hair out. I'm at the start of the second level, and I just cannot figure out how to get out of the room with the barrel in it. What am I doing wrong? I've knocked the barrel over with my stick, but I also keep getting knocked over. Help!
Barry Chester, Market Harborough.

A2. I've had the excellent Supervision game *Dunk* for quite a while, but just can't get anywhere with it. At the very start the moment you collect a gem, the whole screen goes red and I can't see where I'm going and die. Tell me, are there any cheats that will get me through to the second level and beyond?
Janet Peterstroke, Frantingham.

A3. I have managed to get all the way through the desert level of *Fury of the Furries*, but am having some problems on the level with the sliding walls and the island in the middle. Every time I press the button on the side, the wall comes up, all the water is drained away and I'm left stuck in a corner. What am I doing wrong?
Peter Beard, London.

A4. Hello, I was wondering if you could help me? In the new *Psygnosis* game *Puggsy*, I've got a little stuck. A few levels into the game you get caught in front of what I can only describe as a lake of fire, and I can find no way of getting around it. A friend of mine said it had something to do with a water pistol, but I can't find out what they mean.
Bill Edwards, Welwyn.

A5. Help me! Help me! It's just too hard! You know what I'm talking about! It's called *Disposable Hero*, and although it's a great game, it's just far too hard for it's own good. Are there any cheats that will get me to the end of the game? I can complete the first three levels on easy mode, but I just can't get any further than that.
Tony Bond, Gwent.



Helpline

It's back! After months of requests and begging letters, the infamous CU AMIGA helpline is back. Do you have problems with games? Can you help others? If you do, or you can, then get writing to CU HELPLINE, CU AMIGA, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

RESPONSES

A1. To answer the reader enquiry this issue (see this page), the start of the second level of *Bubba 'N' Stix* couldn't be easier. You'll notice when you knock the barrel over that there is a hole in the wall behind it. To open the hole, jab Stix into the hole in the wall on the left of the room, and then quickly run to the hole, where you will be sucked out of the cell.

A5. There is a cheat for *Disposable Hero*, and I'm more than happy to give it to you. First of all, go to the option screen, and select 'Arcade' mode, and turn the sound effects volume down to nothing. Then go to the high score table, hold down the right mouse button and type the word EUPHORIA, pressing return at the end to go back to the main menu. When you return to the options screen, you'll find there is a new option, Configuration, which lets you set everything in the game from the number of lives to the level you start on.

X1. In answer to the reader who wrote in wanting to know cheat



codes for *Second Samurai* - here they are. What more could you possibly want?

Level 2: RFBW1CA1
 Level 3: UH2RWEYMY
 Level 4: B4XUDVVY
 Level 5: ZHT14OTI
 Level 6: 5ALIC1JF

X2. Are you really sure that you want cheats for *Fly Harder* on the Amiga? Are you quite certain? Well, okay then, you asked for them,

you've got 'em:
 Level 2: PHOTON
 Level 3: METAGRAV
 Level 4: BLACKHOLE
 Level 5: SUPERNOVA
 Level 6: TRANSMITTER
 Level 7: QUANT
 Level 8: NEOGEOPOWER

A HELPING HAND

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GET SERIOUS

Wow, what an absolutely amazing tech. section you're about to read. When he found out what products he was going to get his hands on this month Andy got over excited and had to lie down for a few minutes to recover! "It was just too much," said Andy from his bed, before once again passing out to dream of 3D rendered animations, AGA paint modes and modems.

So just what caused such excitement in our normally calm technical Ed? Well for starters there's never been a better issue for graphics. In fact just the thought of the new versions of *DPaint* and *Brilliance* had him doing back flips! And when *LightWave* arrived, well it's probably best if we don't mention that bit, but we've never seen anyone use an Amiga quite like that before, it's amazing what you can do if you try!

Next up, our resident netsurfer John Kennedy gave the run down on two low-cost modems, whilst also helping the rest of the team knock together a review of Commodore's latest towering monster, the A4000-T.

And of course there's lots of other new products, including dot matrix printers, CD-ROM drives for the A1200, how to connect PC peripherals to your Amiga and an exclusive interview with the president of Newtek.

100 2 MANY FONTS

Need a strange or unusual typeface for *DPaint* or *Scala* presentation. Endré Digard takes a look at a general purpose collection of fonts.

100 AMINET CD

A CD disc packed to the gills with utilities, graphics and programs.

101 HISOFT MAXON MAGIC

A commercial screen saver? What makes *Maxon Magic* so special and better than PD screen savers?

102 COCOON MORPH

A flexible new morphing program from American developers, DevWare.

106 NEWTEK INTERVIEW

A CU AMIGA exclusive! We talk to the President of NewTek — the worlds largest Amiga developer, to find out what the NewTek are doing and why UK Amiga users are so important to them.

108 LIGHTWAVE OVERVIEW

At last the best 3D modelling and animation program for the Amiga is available officially to UK users. CU AMIGA checks it out.

111 TOWER POWER!

CU AMIGA gives you the complete details of Commodore's latest and greatest Amiga — the A4000-T.

112 DPAINT 5 PREVIEW

In another CU AMIGA exclusive we take a look at the next version of the Amiga's most popular paint program — *DPaint 5*.

115 ZAPPO A1200 CD-ROM DRIVE

What's all this then, a CD-ROM drive for the A1200 but not from Commodore? Andy Leaning reveals all!

117 VIDEOS

DJ Horgan takes a peek at some impressive Amiga sound and visuals on video.

119 A1200 CD TECHNOLOGY OVER VIEW

CU AMIGA takes a look at what's happening with CD-ROM drives and the A1200

122 MODERN REVIEW

A Wired World special review of two low priced modems to get you started in Comms.

125 STAR PRINTER

A low cost colour printer gets the CU treatment.

128 PD SCENE

Tony Horgan tours the public domain world once again.

135 PD UTILITIES

André Digard is the new blood in the PD utilities scene this month.

141 ART GALLERY

Lisa's having a bit of a bash about on the tennis courts this month.



The CU AMIGA top rated accolade for non-game products scoring over 90%. They will definitely be worth the money and are likely to act as a benchmark for future releases.

GET SERIOUS

It's a varied selection of weird and wonderful products in this month's Get Serious. No matter what your interests are, you'll find something in here to tickle your fancy.



**AMINET
CDROM**

2 MANY FONTS

Colour Screen Fonts and Textures

When I first looked at this package my enthusiasm almost keeled over and died. I thought to myself something along the lines of, 'A collection of fonts, how boring can you get?' I was about to write as much, when I decided to create the screenshot below. Several hours, 205 brush patterns later and I'm a changed man. I'd never really played around with colour fonts before. There are ten fonts in the pack and each comes in two sizes. They are of differing quality, Astronaut being the favourite and Flint being duff in my opinion. I guess everyone would have their own preferences.

The clever bit about the fonts is that they are just anti-aliased outlines (that's clever?) This is the way that it works. You decide which font you want and print it up on DPaint or a similar package. Then you find a texture to suit your purpose and using Brush Fill' you create the end result with ease. The results speak for themselves. The variety of the textures is

**BAKER
BLOCKS
CHANDRA
FLINT
INDUSTRIAL
MUSCLE**

good and they are well chosen. Some of them border on being completely useless but most are well designed and there are a few gems. As brushes they nearly all look dreadful, but spring to life when used as a fill. There are also several hundred colour palettes on one of the disks. These are designed to optimise the colours you use for either the original brush palettes, RGB screens or composite video output – the latter being there to eliminate colour bleeding especially for video production. Lastly, the pack includes a disk of picture files, showing all of the different fill patterns, which proves to be a very useful addition. You can try out the various palettes to see if they work with the particular texture or gradient that you want. The manual is sweetest and light though.

The manual is minimally written and although it contains all of the information that you need, it also contains many assumptions which could confuse a user who has little technical knowledge.

The installation is reasonably easy if you ignore the manual and just try for yourself, which is not the way to please most users. On the plus side, the manual contains some good hints about how to get the best out of the fonts. I am surprised at the lack of animated brush fills for use with DPaint and so on. It seems almost too obvious to expect to be able to create animated burning letters for example. The effort on the artist's part would have been minimal and the end results would be improved tenfold.

All in all, 2 Many Fonts is a mixed bag. Some of the fonts are really nice and chunky. They all have a professional air about them which is something that you seldom find. Considering that the various brushes only use 16 colours, they produce some really good results and if you have an AGA machine mixing effects on screen can look wonderful.

I have no hesitation in recommending that video professionals at least take a look at this pack. Dedicated amateurs might also be interested, but for most people the price tag is just far too high for what you get.

Available from: Meridian Software, 9 Gurney Crescent, Littlethorpe, Leicestershire LE9 5JL. Tel: 0533 863501. Price: £59.95.

You are probably sick of hearing about the Internet by now, but even if you hate Comms with a passion and the thought of connecting a modem to your telephone wall socket fills you with fear, there are several major advantages to the Amiga owner. The first is the constant trickle of news and rumours, and the second is the amazing quantity of free software. Several altruists with access to several of the large computers which make up the Internet, have got together and organised Aminet – the definitive library of Public Domain and Shareware programs.

There are several mirrors of the Aminet, which means the same programs are available from several sites. If you do have Internet access, the sites you should FTP to are: USA (MO) ftp.wustl.edu, USA (CA) ftp.cdrom.com, USA (TX) ftp.etsu.edu, Scandinavia ftp.luth.se, Germany ftp.uni-kl.de, Germany ftp.uni-erlangen.de, Germany ftp.cs.tu-berlin.de, Germany ftp.uni-paderborn.de, Germany ftp.uni-oldenburg.de, Switzerland ftp.eunet.ch, Switzerland litamiga.epfl.ch, UK ftp.doc.ic.ac.uk, Australia spiat.aarnet.edu.au.

Now the good news – if you don't want to take the bus down the information highway, but you have a CDROM drive, you can still have all the software. Walnut Creek regularly copy the latest software and put about 610Mb of it onto a single silver disk – for £20 you get more programs than you'll ever be able to use.

All files are stored in compressed format – usually LHA, which means using the programs is a lot more complicated than the average magazine coversdisk. You will need to feel confident at the Shell, although a program such as Directory Opus can simplify the process considerably. Personally, I prefer such a compression method over DMS or similar, as it makes getting hold of a single program very quick. Any CDROM drive will suffice – so no matter if you have a CDTV with a floppy drive, a CD32 with networking software or a dedicated drive connected to a Tandem card, using this disk is the same. Files are stored in the drawers which will soon be familiar: BIZ, COMMO, DEMO, DEV, DISK, GAME, GFX, HARD, INFO, MISC, MODS, MUS, OS20, OS30, PIX, TEXT and UTIL. Almost everything you can think of is included,

71%

from utilities (including a full C compiler) through ray-traced pictures and animations, to demos and games. Several times in the past week alone, I've read or heard about a fabulous new program and found it within seconds on the CD. This CD was supplied to us by 17 Bit Software, and is dated February 1994. For the latest details you can contact Walnut Creek directly via electronic mail – their address is info@cdrom.com if that means anything to you you'll know what to do with it.

Available from Seventeen Bit Software, First Floor Offices, 2-8 Market St Wakefield, West Yorkshire WF1 1DH. Tel:0924 366982.
Price: £19.99

MAXON MAGIC

Screen Blanker

Anyone who has ever longed for a Macintosh-type screen blanker could finally have their wish fulfilled. Maxon Magic is a screen blanker in exactly that style and has a few extras thrown in for good measure.

For those who are wondering what a screen blanker is; if you leave your monitor on for a long time the screen can burn itself into the tube; after a certain amount of inactivity a blanker will automatically show a picture or animation designed to stop this. Maxon will work with any Amiga that has at least 1Mb of memory and two drives. Personally, I would recommend 2Mb and a hard drive. Three cheers for a program that doesn't kickstart 1.3+ (When are other developers going to remember that the majority of Amigas are still using 1.37) It even works with graphics boards that can show a workbench screen. The program uses the standard Commodore installer

and once in place presents you with a tidy little requester.

There are 18 different screen-savers and the program can assign either a sound or a music module to them. The blankers range from the standard aquarium through to just a blank screen via such effects as a storm and, the demo writer's favourite, plasma. They are of variable quality and, unfortunately, that means mostly average. I was quite disappointed as the control panels were very well put together and someone has obviously put a lot of time and effort into the program. I suppose I shouldn't complain, if I want a demo I should buy a demo, but I do still feel somewhat cheated.

There are a few other niggles as well. The graphics, whilst competent, are hardly anything to write home about and the animation on savers like 'Flying Breakfast' is distinctly jerky. With so many graphic artists and demo writers around these are small but inexcusable faults.

The sampled sound and support is great, allowing you to attach a sample to just about any process or key. You can use as many different samples as you want and can create an absolute cacophony if you do several things in rapid succession. Then there's the music module support or rather the lack of it. Maxon only supports modules created with a program called 'Face the Music.' With the majority of Amiga musicians using either a tracker program or OctaMED, this is also inexcusable.

When it is said and done though, Maxon still holds its head up above water. The flexibility built into the control panels is excellent and well thought out, the blankers themselves are modules. Hopefully, HiSoft will release some new modules that address the problems mentioned above. The potential is there for this program to be an absolute killer. However, at \$29.95, it can only receive a moderate score.

Available from: HiSoft, The Old School, Greenfield, Bedford MK45 5DE. Tel: 0525 718181. Price: £29.95.

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Cocoon Morph

Andy Leaning morphs and warps his way through the day with the new **Cocoon Morph** special effects graphics program.



Warp speed ahead. Check out the warping capabilities of Cocoon Morph.

Morphing is the process of creating animated sequences where one object magically transforms into another. Cocoon Morph, the latest Amiga morphing program, offers similar capabilities to its competitors CineMorph and Morphus and more. For example, you can create morphs, warps and animated morphs in 24-bit, AGA and other lower colour mode images. It can also composite a morph over backdrops, rescale images and morph different areas of an image at different times and speeds.

The program works in a similar manner to most other morphing packages. Two images are loaded: the starting and destination pictures. Over these you place a grid which tells the program which parts of the first image will change into which parts of the destination. For warping images, ie distorting a single image rather than changing between two different pictures, the same picture is loaded twice. The grid over the destination image is then reshaped to show how the picture contents under the grid will be deformed.

The program can also change different parts of a picture at different times, giving more realistic effects. For instance, the legs of a horse changing to the wheels of a car, then followed by the body and finally head. To do this, additional files are used. These being the Form Value Map and Colour Value Map. By using the value of the red, green and blue component of each pixel in Form Value Map file, the program determines when the equivalent pixels in the morph pictures will change during the course of the morph. The lighter being sooner, darker later. A

similar process acting on the Colour Value Map file determines how quickly the pixels change happens once they start.

Alternatively, the speed of the morph can be manipulated globally. Instead of setting individual pixels, a line, within a requester, is moved vertically over a horizontal axis. Increasing or decreasing the height of the line sets the speed that the distortion is carried out at, at that particular point in the morph – the left-hand edge being the start, the right-hand being the finish.

PROBLEMS

Cocoon Morph has more than its fair share of problems. For starters it's slow (see the time trials panel), it also only displays the source and destination images in grey scale, and insists on first showing a full size version of the image before rescaling it for the working display! Other irritations include only being able to magnify to one level, and not being able to clearly see the grid intersection-points on areas of dark background (which frequently happens with the grey scale pictures you are forced to use). Finally, having to make sure that the two images I wanted to load were the same size, ie the same width and height was the most annoying factor of all.

CONCLUSION

The designers of Cocoon Morph seemed to have tried to make Cocoon Morph flexible and useful. Even without the added bonus of speed controls, Cocoon Morph gave better looking images than those I've seen from CineMorph or Morph Plus. Add the speed controls and Cocoon Morph can produce some very realistic results indeed.

However, the problems – such as slow operating speed, restricting the files to the same size and only one level of magnification – all make the program difficult and annoying to use. Once they are, Cocoon Morph will be worth having. **CU**

JARGON BUSTER

- **Morph:** A technique used in films/adverts etc where one object on the screen is 'magically' transformed into another. A car into a horse, lawling pin to milk bottle etc.
- **Warp:** Similar to morphing, but rather than changing between two objects, an single object is warped/mutated into a different shape.

COCOON MORPH \$99

Any Amiga with 3Mb of RAM. Hard drive required if less than 4Mb of RAM.

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Its slow operating speed makes it cumbersome to use

VALUE FOR MONEY ♦♦♦♦♦♦♦♦♦♦ 70%

It's expensive compared to CineMorph but it can do more in some areas!

EFFECTIVENESS ♦♦♦♦♦♦♦♦♦♦ 80%

Produces some good results

FLEXIBILITY ♦♦♦♦♦♦♦♦♦♦ 80%

Gray scale-only viewing, but otherwise very good

INNOVATION ♦♦♦♦♦♦♦♦♦♦ 85%

Different speed morphs, composition and more.

Overall

A good program dampened by slow performance.

Overall

75%

ALTERNATIVES

Two rivals are available.

- A) Morph Plus from ASDG. Available from Meridian Software, tel 081 543 3500. Price: £195
B) CineMorph from GVP. Available on its own (£25.95 from Silica, tel: 081 309 1111) or with ImageFX (£149).

TIME TRIALS

Cocoon Morph came out a tad slower than its competitors in the extensive tests that we carried out here at CU AMIGA. The image loading, saving times, morphing times, all came out considerably slower than its competitor CineMorph.

Check out these times in the CU AMIGA time trials. They were carried out on a 25MHz A4000 040. Add some extra waiting time if you are a A1200 or A500 users. The good news, however, is that DevWare are now working on a faster version which will, hopefully, speed the program up.

Operation	CineMorph	Cocoon
Loading a 6-bit (256 colour) IFF image	2.45 seconds	29.3 seconds
A simple warp execution and saving the results	17.5 seconds	3.45 minutes

CU AMIGA time trials 1994.

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CU AMIGA

NEWTek INTERVIEW

SPECIAL

There's a revolution about to happen, and it's going to happen on an Amiga near you! Desktop Video, the creation and manipulation of video on a small computer, is going to do for the Amiga what DTP did for the Apple Mac. Andy Leaning talks to Tim Jenison, the founder and President of NewTek, the company at the heart of this revolution.



Tim Jenison: founder and president of NewTek, one of the Amiga's leading developers!

In America the Amiga is far more than a sophisticated home computer, an entire industry has sprung up around it. Desktop video is now a huge market in America. This desktop video market has now grown so big that Sony, Apple, IBM and many of the world's biggest computer firms are desperately trying to catch up with the Amiga and get in on this market. And it's finally coming to the UK. Soon you'll be creating wonderful video images on your Amiga! And this is all possible thanks to one company, NewTek Inc.

NewTek developed and sell the VideoToaster — a plug-in card that gives Amigas all the tools of a professional video studio, and the power to easily compete with computer systems costing tens of thousands of pounds!

In a CU AMIGA special feature we exclusively talk to the founder and president of NewTek and then take a look at a key component of the VideoToaster system — *LightWave*.

Andy: "When was NewTek formed?"

Tim: "In 1986, and our first product was *DigiView* — an Amiga video digitiser. At the time it was the largest selling digitiser on any format. NewTek, standing for New Technology, was formed to exploit such video applications, using computer technology to solve the problems of traditional video production. We wanted to bring personal computer technology to the video world."

Andy: "How big is NewTek now?"

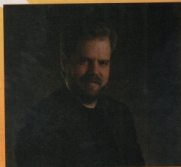
Tim: "We have 45 staff, although we use a lot of external contacts, we're what a lot of people now call a virtual corporation. Including these contractors we have about 80 to 90 people in total."

Andy: "Where did the idea for the VideoToaster come from?"

Tim: "DigiView was a step back for me, I had been designing high-speed video circuitry, and was familiar with the concept of manipulating video with microprocessor technology. The idea of the Toaster came from video games. Back in the '70s I was a video game technician. This gave me experience of how a microprocessor could generate video. I was also a video tape fanatic, and was frustrated that low end video production was so poor. Once you filmed something you couldn't edit it — editing had to be done at film time."

Andy: "Why did you choose the Amiga?"

Tim: "When the Amiga came out I envisaged a tool



"The UK market is probably stronger than the US."

to bring video tools to the masses, which is what the Video Toaster became. Commodore had a reputation for producing low-cost kit, and we wanted to keep costs down for our system. I'd never used Commodore kit, and I jumped for the Amiga solely on the technical merit of it and the value price."

Andy: "LightWave, the 3D software part of the VideoToaster, has proved very popular, why do you think this happened?"

Tim: "The short answer is Allen Hastings and Stuart Ferguson. Allen handles the rendering side of *LightWave*, Stuart the modelling."

"They've been friends since they were boys and they work very closely to ensure that *LightWave* keeps getting better. There's a lot of synergy between them, they cross-pollinate each other."



The modeller in action.



Included with the LightWave modeller are a comprehensive and full range of easy object manipulation tools.

"Allen resents it if there's something missing in his program. If he sees something really good which is not in his products, but in someone else's, he goes out of his way to implement it. They are always looking to improve the program, making it better. They talk to Hollywood people everyday to get feedback, to find out what they want - new looks, new modes, interfacing to specialised

images photo-realistic. If you tried to do a seaQuest or Babylon 5 with a computer five years ago it wouldn't have been possible, the images would have looked false. Now it can be done: images look real. The undersea scenes in seaQuest for example, work because the sea looks murky and dirty, the computer is generating debris etc in the water, lots of little things that make the picture look real. SeaQuest is the first time anyone has been able to generate underwater shots on a computer with LightWave."

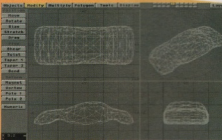
Andy: "What is Allen's background?"

Tim: "Allen started doing 3D graphics way back. He would work out the calculations, draw the results on graph paper and then film the drawings, he was doing 3D graphics without a computer!"

"Then he wrote some 3D software on the Commodore PET, and later moved to the Amiga. I first saw his work at the first Commodore Users Show in Canada. He's very understated and turned up at the show and offered to show a video of some 3D graphics he'd created with the Amiga. Everyone was blown away by the results."

Andy: "Why have you now decided to sell LightWave in Europe?"

Tim: "Well, there's been a slowly building rumble from Europe over the last few years of people that want LightWave. They've heard of the success of LightWave in the NTSC market (USA/Japan etc - Ed) so there's been a demand building for it out there. But previously we looked at LightWave as one of ten tools needed to make TV with the VideoToaster, not as a separate tool in its own



This screenshot illustrates perfectly the four views of an object in action.

right. But there is nothing about LightWave that requires a VideoToaster and as Europe didn't have that (the VideoToaster - Ed) we eventually gave into the pressure that LightWave would be a good product in its own right."

Andy: "How important are users in the United Kingdom to your future?"

Tim: "We want to continue to develop the DTV (Desktop Video) market. Up to this point we've neglected PAL users and you can see the result of that - the markets are very different. There's never been a Toaster in the UK, and now there's a real difference between the American and UK video production markets."

"We see it as crucial to make the Toaster available to PAL countries. It's an incredible phenomenon waiting to happen."

"For our future the UK is incredibly important, in fact when we have looked at it more closely, per capita we think the UK is probably even stronger than the US!"

Andy: "LightWave is a stunning product, but what plans do you have for a PAL Toaster?"

Tim: "The Video Toaster is tied to the NTSC video signal, there's no way in which it can be converted. We are now developing a universal Toaster."

TIM JENISON ON COMMODORE

It won't come as much of a surprise to most people that, despite the power of the Amiga, Commodore has always had a problem getting it accepted as a serious computer.

Tim believes much of this problem is because Commodore marketed the Vic 20 and C64 aggressively in the US - part of this marketing was through toy stores and people still see Commodore as a toy company as a result. Also of late, Commodore has not been performing well, which again causes image problems.

Given the problems Tim seems room for incredible improvement. There's so much potential that if a good company took over Commodore it would be "the icing on the cake".

He also believes that a lot of the R&D being done at Commodore would continue under a new company. The triple A chipset and other products that he's not allowed to talk about should therefore all continue to be developed.

Andy: "NewTek is developing fast, so where do you see NewTek going in the future?"

Tim: "There's still a lot of work to be done in the desktop video market. We've still got to do a PAL Toaster, in fact, given the size of the PAL market, the existing DTV market is just the tip of the ice berg."

"It's interesting to compare the US and European markets, in the US there's been an explosion in DTV, this hasn't happened in Europe - that's an opportunity."

Andy: "Talking of the future, there's been rumours recently of departures and changes at NewTek, why did staff leave?"

Tim: "Those people decided that they wanted to do other things with their lives, a philosophical water shed."

NewTek philosophy is to bring things down scale, make things as easy and as low cost as possible. The other

group wanted to go for the high end market."

Andy: "What new products do you have planned for the future?"

Tim: "Several, but I'd rather not talk about them. We have long term, big, plans, to do with consumers and graphics, but I can't say any more."

So there you have it in a nutshell or straight from the horses mouth as the sayings go. On the next page you'll find an overview of LightWave, NewTek's power packed 3D modelling and rendering program.

As revealed in CU AMIGA June (page 23) deals are being struck which will hopefully see LightWave on sale in the UK as a standalone product by the time you read this.

NewTek are also finalising distribution of the VideoToaster (with standards converter) in the UK as well.

You're going to hear a lot more about NewTek over the coming months, but just remember, you read about it in CU AMIGA first. **CU**

WHAT IS THIS VIDEOTOASTER THING?

The VideoToaster allows you to create stunning normal and 3D graphics, animations and mix them with normal video. With it you can also create captions and titles for video.

The VideoToaster is a tight coupling of hardware and software, so it doesn't make sense to break them down. In fact when it first came out, video engineers looked at the hardware and asked what planet it came from, they weren't used to software doing things that they'd do in hardware.

In essence the hardware provides a still store, a character generator, a luminance keyer and video switcher on a plug-in card for big box Amigas. The still store is a kind of electronic slide projector. It freezes the image and stores it on the hard drive. The character generator is an advanced system for overlaying characters on video, and the luminance keyer allows part of a video image to be replaced with other video information. The last component, the video switcher is essentially a huge signal box for video, taking four video inputs in and allowing you to switch/fade etc between them.

All this hardware is then tied to a suite of software. The software being Toaster Paint, a paint program tailored to video production, and 3D modelling and animation program - LightWave.

The combination of this hardware and software provides 80% of the hardware you'd find in a normal video studio.

In total the VideoToaster sells for a price of \$2395, although to use it on PAL systems you'll need a standards converter to change the signals from NTSC to PAL (the UK TV standard).

equipment, to go to a film scanner, imitate film qualities of certain lenses to match live action shots for instance. These features then find their way to the release versions, so every user of LightWave has the same capabilities that Stephen Spielberg has.

"To do this they are constantly finding new ways of doing things, and always reading science magazines. It's amazing that two people constantly out-do whole teams at other companies."

"Their goal is to see LightWave on TV everyday. At first, other staff liked the idea, but didn't think it was possible. Now, well...

"Their most important aim is to get LightWave

LIGHTWAVE

LightWave is one of the Amiga's top applications, doing more for the cause than almost any other program. And now, for the first time, it's available in the UK. So just what is it and what will it do for you?

LightWave is an acclaimed three dimensional graphics creator and animator. Actually, it's really two programs - LightWave 3D and LightWave Modeler. These programs let you create complex objects and shapes in wire frame form. Creating a shape in wire frame form means that you create a skeleton of your desired shape using a series of interconnecting lines. The lines can then be positioned and moved about wherever you like.

You can view your wire frame creation in three different windows that are shown simultaneously: from the front, side and from above. By using these three views you can see how your three-dimensional shape(s) will look. A fourth view is also available giving even more depth and perspective.

Using a variety of tools the wire frame can be very easily created and manipulated. There is a collection of simple shapes which can be used to build up complex objects. Or you can break down these shapes into their constituent elements to create even more intricate shapes. Lines can be straight or spline curves, and they can be grouped together for further manipulation (rotation, duplication etc).

There is also a wide range of custom special functions which perform a huge variety of common 3D graphic operations, such as automatic creation of symmetrical sides, bevelled edges and adding depth to flat objects. Plus you can have different layers too, which means you are able to alter the contents of one layer without interfering with the others.

POSTSCRIPT

Multiple objects can be built up and combined to form very complex and very detailed scenes. To help you there is a large collection of pre-built shapes supplied with the program, and you can also read in any Postscript Type 1 font.

Once you've created objects you can then render them, ie add texture and form to the wire frame, in very high resolution (up to 16,000 by 16,000) in 24-bit colour (16 million colours).

In order to render at such a high resolution, there are a whole variety of rendering features. The rendering engine takes care of hiding objects or parts of objects that are out of view (ie behind other objects), as well as creating shadows.

You can take any IFF graphic and map it over the surface of an object, and with suitable IFF files objects can be made to look extremely realistic. Scala natural life backdrops such as marble, wood and water, for example, can be 'texture mapped' onto a shape to give your objects the perfect finish. But that's only part of the story. Just adding a textured surface to an object may make it look realistic, but it will also have that extra computer-generated quality.

LightWave also lets you add shadows, reflection, transparency, refraction, radiosity, diffusion, and different lighting effects. You can move the camera (ie the angle and position from where the objects will be viewed) anywhere, and use various light sources (distant, point, spotlight, and ambient), and gels (colouring the light source), to create surface effects.

To speed up building images you can test-render the images in low resolutions and lower colour palettes, or render just part of an image.

DR. MCCOY

This all creates very pleasing and very life-like still images, but what about moving images or animated sequences such as those on the TV series *Babylon Five* or *seaQuest*? Here again the program comes into its own.

You can animate textures on the surface of objects, giving a whole range of possible effects. You can set each object's movement paths and velocity, rotate objects around, scale them, and create objects that can be moved around very easily.

To create a moving object, as you'll remember, you must first create a skeleton and then add a texture over the top.

This is easy enough, but if you have a complex object, such as a human body, trying to animate it in a life-like manner can be a horrendous task. This is because, usually, the 3D modeler only builds individual objects, so if you wish to move, for example, an arm or a leg, it usually means moving several objects at the same time (muscles, upper arm, forearm, hand, fingers etc) in each frame.

LightWave's developers however, have cleverly devised a system which does this as easily as possible. Known as 'bones' it's so simple, but so super and easy to use, that it should have been called *Clark Kent*. (Strange boy - Ed)

The bones are built up in the model stage by inserting them in a chain along the inside of the object, forming an interconnecting series of movable points. Moving one bone in



The Video Toaster has even won an Emmy award for video engineering development.

a chain will consequently move other bones attached to it and so on, much like in real life.

REALISM

Added to all these features are a whole range of other facilities that give increased realism, including facilities to recreate things which only occur as accidents or optical illusions in real life. These include motion blur, (the blur you get when you take a picture of a fast moving object), lens flare (the effect of sun shining on the side of the camera) and so on. The combined result of all these features gives LightWave the potential to create stunningly realistic images and animations and do so quickly and effectively.

The program will quite happily work on Amiga's with 4Mb of RAM and a 68020 processor or greater (I know, in a previous article we quoted 8Mb minimum, but Newtek's Toastermaster, Lee Stranahan put us right, claiming that the modeller alone will work with even less), although obviously the more objects and animations you use the slower things get when operating with minimum RAM.

With LightWave you can create amazingly professional video effects and 3D visuals. Once its reputation gets out, the Amiga should find a big new market amongst the UK's professional video market. But perhaps more importantly, with LightWave, everyday Amiga users will have the ability to make money selling their creative skills to corporates, business and other paying individuals.

Think of all those TV production companies and corporate videos, they pay a fortune for their fancy logos - do you want some of that money?

LightWave is available from most Amiga dealers for around £500, and also from Digital Processing Systems (DPS) who supply it with their PAR card. DPS are on 0252 718300, alternatively try Silica on 081-309 1111 or Premier Vision on 071 721 7049.

NEXT MONTH

We plan to go to town on LightWave, with several members of staff creating their own masterpieces, and a full, in-depth review.



LightWave is available from the UK at the following prices:

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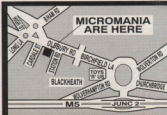
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Since the demise of the A2000, power-hungry Amiga users have pleaded with Commodore to release a more expandable model.

Sadly, with each new Amiga since the A2000 the expansion capabilities seem to have dwindled, leaving A4000 users with just four measly Zorro III slots, one video slot and only two drive bays for CD-ROM mechanisms etc.

To correct this deficit, Commodore have released the A4000-T. This latest Amiga is similar in specification to an A4000, but with a redesigned 'modular' layout and boxed in a large, floor-standing case to give more space for expansion.

IT'S MODULAR!

Now I know you've already peeked at the panel listing the new features, but that only tells half the story. What's interesting about the A4000-T is not the paper specifications, but rather the design. Sure the SCSI interface, extra video slot and drive bays are nice, but it's the modular design that stands out! This modular approach gives the system tremendous expansion potential. There are modules for not just the processor (as on the existing A4000), but also for input/output interfaces, sound and audio and finally Disk interfaces!

The processor board is no surprise, it looks and acts just like the existing A4000 card, which has recently been discontinued. The Input/Output card contains both the mouse and joystick ports along with the serial and parallel interfaces. Interestingly enough there are additional spaces on the back plate so we may see new I/O cards with other interface types (Ethernet/LAN etc). We'll just have to wait and see.

The sound and video module houses everyday Amiga video output and phono sockets for sound along with a new mini-jack socket for headphones.

The last module is the Disk Module and it houses floppy drives and SCSI-II interfaces. Oddly enough, the IDE controller is mounted on the motherboard and not on this module. This card provides an internal ribbon cable so you can mount hard drives internally, but it also has an external socket so you can connect large optical drives etc to Commodore's tower system. When tested, the SCSI interface turned in transfer rates of between 2 and 3Mb per second, which is quite respectable.

Following the good news of the new modular design, it was a bit disappointing to find that the ChipRAM addressing problems still exist. On A4000s the accessing speeds of the ChipRAM (the area of memory reserved for pictures) is very slow

A4000-T

The A4000-T is the most expandable Amiga yet. But what does it offer? Andy Leaning, Tony Horgan and John Kennedy checked out its potential.

— slower than an A1200. A real missed opportunity! However, Commodore have corrected the DMA problems in the Buster chip (used to control the Zorro III slots).

THANKS FOR THE MEMORY

The number of SIMM sockets has been reduced. On the A4000 there were five sockets, now there are only four. At first this may seem like a disaster — but only until you realise that the size of the SIMMs that can be fitted has increased. Previously, you had five SIMMs of up to 4Mb — now you have four of 8Mb, which gives you a new maximum memory of 32Mb!

Other improvements include increasing the number of Zorro slots by one, adding an extra video slot and ramping up the space for extra drives. There are now five 5.25" bays, three horizontal and two vertical. These extra bays are needed to hold the vast number of hard drives that can be fitted (nine in total).

MONO ONLY

Other less noticeable but important improvements include a secondary fan, in addition to one inside the upgraded power supply, positioning one of the video slots next to a Zorro slot and a small internal speaker. The speaker pumps out a meagre 25 watts and is mono only, but useful none the less.

New versions of the Workbench and Kickstart are also included, although they are not the major upgrades of Workbench many users have been waiting for. The most noticeable difference being the support for CD-ROM discs. An A4000 or A1200 owner adding a CD-ROM drive will also need to get a CD-ROM filing system for it, ie the software to read the CD-ROM drive. Commodore, by pre-including this in the ROM, have ensured that adding a CD-ROM drive is as simple as plugging one in and clicking on it!

CONCLUSION

The modular design is wonderful, SCSI-II is nice, as is the increased rating of the power supply, the inclusion of a fan and extra video slot. But this new Amiga could really have been so much better.

Why did Commodore opt for a 25MHz 68040 instead of a 33MHz or 40MHz version? If the Amiga is going to continue competing with PCs and Macs, and the

presence of this new model implies that Commodore intend it to do so, then a 25MHz processor isn't good enough. It's also annoying that the problems with the ChipRAM remain and a PCMCIA interface has been missed out!

Don't get me wrong, the enhancements are good news and show that Commodore are continuing to expand the Amiga line, but it could have been a lot more impressive. **CU**

THE DIFFERENCES AT A GLANCE

Here are the differences between the A4000-T and the A4000 at a glance.

FEATURE	A4000	A4000-T
More expansion:		
Zorro Slots	4	5
Video Slots	1	2
PC Slots	3	4
Hard Drive Interfaces		
SCSI II	No	Yes
IDE	Yes	Yes
Drive Bays	2	5
Processor module	yes	yes
Audio/Video Module	no	yes
I/O Module	no	yes
Internal Power Supply	140Watt	250Watt
Kickstart Version	39.106	40.7
Workbench	39	29
SIMM Sockets	5	4
Max memory on motherboard	16Mb	32Mb

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EASE OF USE	★★★★★★★★90%
It's an Amiga!	
VALUE FOR MONEY	★★★★★★★★80%
In comparative performance terms it's okay, but not outstanding	
EFFECTIVENESS	★★★★★★★★85%
A 25MHz 68040 for a power system can't that great	
FLEXIBILITY	★★★★★★★★92%
SCSI-II, IDE and two video slots—for expanding it's the big	
INNOVATION	★★★★★★★★90%
CD-ROM support, SCSI interface - not bad	

**The most expandable
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OVERALL 90%





This September, Electronic Arts will reveal *DPaint 5* to a waiting world. In this CU AMIGA exclusive preview Andy Leaning takes a sneak peek at what could be the biggest software release of the year.

DPaint 5

DPaint is one of those rare programs that set the standard by which all other paint packages are judged. Prior to its release in 1985 there was simply nothing as powerful or as flexible for painting on a home computer.

In fact it was almost 10 years before *DPaint* had any real competition, with the launch late last year of *Brilliance* by Digital Creations. *Brilliance* rocked *DPaint*'s number one position in the Amiga painting programs arena, as it came out with some extremely good new features.

But as we revealed last January, Electronic Arts (EA) didn't get where it is by resting on past glories and even at that stage had already started

work on a version, *DPaint 5*, to hit back at the young upstart.

EA have been in consultation with many people to find out how to make *DPaint* better, including user groups and professionals and, of course, your favourite Amiga mag. On our last visit to their Slough headquarters we took a look at the first working test version.

OLD FRIEND

Guess what. *DPaint 5* looks like *DPaint*. Because the first four versions are easily the most used art packages ever on the Amiga, EA decided, wisely, to leave the interface basically the same. Because of this, users of the older versions will have no problem picking up this version and instantly knowing how to use it.

Surprisingly, when you first scan the drop down menus and toolbox there doesn't appear to be very many new tools or capabilities (although on closer inspection there are a couple of major ones). Instead they've chosen to extend and develop existing features. There are, for instance, no new graphics tools, but the paint brush tool has been considerably enhanced and natural media pens have been added, giving a more polished and natural feel.

NATURAL MEDIA

In the existing version there isn't a facility to alter the flow, area or type of the air brush spray. In

version five, however, you can alter the rate of the spray and the focus, a spray area indicator will also be provided showing exactly where the paint will fall.

Tired of your pictures looking like computer-generated images? Then you'll welcome *DPaint 5*'s natural media pens. Natural media means that when you paint you get a finish just like you would if you were using actual natural media pens. Thus when painting with chalk you get a flaky pastel effect, while felt tip gives strokes a dark finish towards the centre, fading towards the edge etc.

This mode is only possible thanks to the extra colours of the AGA chipset — although you can use them in pre AGA modes the results aren't as nice or clear. There will be roughly 15-20 different types of pen available in the release version — although exactly which types they will be hasn't been decided yet.

BRUSHING UP

Brush handling was one major area where the old *DPaint* could have been much better. Once again, at first glance, nothing seems to have been done about it, but upon further investigation it transpires that one of the biggest gripes, which was the inability to cut out non-rectangular brushes, has been corrected. You can now define any shape you want as a brush, whereas before, even if you cut out an irregular shape, it would

THE COMPETITION

Over the years there have been several competitors to *DPaint*. These have included *Photo Paint*, *SpectraColour* and *DigiPaint*. These have now largely fallen by the wayside and you'll now find it difficult to get them.

The only real alternative now left is *Brilliance*, but what an alternative! When *Brilliance* arrived late last year, EA received a nasty shock. In a CU AMIGA special in January of this year we compared both programs, and for the first time came to the conclusion that *DPaint* was no longer the Amiga's best graphics program.

How the new version of *DPaint* will compare to the new version of *Brilliance*, out soon, nobody knows. What you can be sure of, is that CU AMIGA will be there to compare both.



DPaint: A VERY COLOURFUL HISTORY!

DPaint first appeared on the Amiga way, way, back in 1985. Ever in its first incarnation it was a resolution-independent program — there was simply nothing like it on the Amiga, or for that matter any other home computer.

At the time, the potential of the Amiga as a computer for producing stunning graphics was well known, but the best paint package available was a limited program called Graphic Craft. Then DPaint entered the arena and won, and after that, there was nothing else to be feared.

It continued this way, with EA upgrading their flagship package roughly every two years: October '87, May '89 and finally version 4 in September '91.

The last version of DPaint, version 4 AGA, was released in January of this year and was received in general widespread applause. And it looks like DPaint 5 is set to receive the same response.

still revert to a rectangle. Sadly, however, nothing seems to have been done so far about the poor memory handling and speed of brush manipulation — there's still a lot to be done here (don't worry though, they still have plenty of time).

Another new feature on DPaint 5 is the enhancement to its animation tool. You can now set up a window on a picture, set the start and end locations, and DPaint will then fill the screen with window contents and track between the two locations, scrolling across the picture as it goes — a sort of camera pan effect.

AREXX AND MACROS

The added animation tool is an advanced macro capability. Macro and Arx support is probably the most important feature of the new version of DPaint. Every feature of the program can now be recorded as a macro for playback (up to 10 macros can be defined).

Alternatively, the features can be accessed via

other programs through a complete Arx implementation. Using these facilities it's possible to automate processing of graphics files and animation sequences in much the same way as ImageFX can.

With the advent of AGA graphics and 24-bit cards, the number of 24-bit graphics files, ie pictures with 16 million colours, available on the Amiga is growing. Previously, DPaint didn't have any facility to save these 24-bit files. The new version now supports full 24-bit IFF file loading and saving, although at the moment it still won't handle other file formats — such as JPEG.

THUMB NAILS

There are also many other minor enhancements all the way through the program. File requesters, for example, now have a secondary requester displayed just next to them. As you highlight different files in the main requester a small scaled down version (known as a thumbnail) of the file,

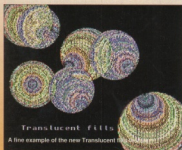
along with the author and other supplemental information is shown in the secondary requester.

SOONER THAN LATER!

Having seen the initial stages of DPaint 5, it appears that Electronic Arts have decided that rather than completely overhaul DPaint and change everything, it would be better to improve the code and enhance sections of it, addressing the problems in the older versions rather than experimenting with a completely new product.

This may mean that there may still be some areas where DPaint 5 has fewer features than Brilliance — but it also means that EA can get this eagerly-awaited new version out much sooner by upgrading and enhancing many of the features that have previously made DPaint an easy-to-use, standard setting piece of software.

Whether or not, it will totally outshine Brilliance remains to be seen. Rest assured, CU AMIGA will be there to find out. **CU**

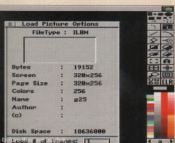


Translucent filter

A fine example of the new Translucent filter.



The file requester provides information and thumb nails of pictures.



WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN!

RULES AND CONDITIONS

1. Only one entry per person, and yes we do check them so don't try it.
2. The judges decision is final, no correspondence will be entered into.
3. No employees of EMAP or SoftWood can enter.
4. Only entries sent by post will be accepted, and all entries must be received by the closing date of 19th August 1994.

Here's a fabulous chance to win some stunning SoftWood word processors.



Softwood is a name any regular reader of CU AMIGA can't fail to know. This American software house produced one of CU AMIGA's favourite word processors (*Final Writer*) and also produced a whole range of rather nifty other word processors and utilities any budding Shakespeare would love.

When we reviewed *Final Writer* release 2 in our May issue, we gave it the CU AMIGA Top Rated Award, saying, "About as close to a *Word* for Windows-killer as the Amiga has ever seen. *Final Writer* is an astonishing program."

Final Writer is still the best word processor available for the Amiga, and even better we've now got seven of them to give away in a competition! Not only that, but we've also got five copies of its distant relative *PenPal* to give you.

To enter the competition all you have to do is answer the following simple questions, fill in the form at the bottom of this page and send it off – or use a photocopy to the address given below.

THE QUESTIONS ARE:

- 1: Is *Final Writer*?
A: A graphics program.
B: A game.
C: A word processor.
- 2: In which town is the SoftWood UK office?
A: Alfreton
B: Sidcup
C: Wimbledon

CU AMIGA COMPO

ANSWERS TO QUESTIONS

1. A ☐ B ☐ C ☐
2. A ☐ B ☐ C ☐

YOUR DETAILS PLEASE

Forename: _____

Surname: _____

Address: _____

Postcode: _____

Amiga owned: _____

Amount of RAM: _____

Hard Drive (if any): _____

Please tick whether you want

Final Writer ☐ or *PenPal* ☐

The competition entries should be sent to SoftWood Direct, marked 'CU AMIGA/SOFTWOOD COMPO', New Street, Alfreton, Derbyshire DE55 7BP.

GOOD LUCK!

If you would like further details on any SoftWood product contact SoftWood Direct on 0773 512 606.

A1200 CD-ROM

Andy Leaning takes a look at the first Amiga 1200 CD-ROM drive not, as expected, from Commodore but from Zappo.

It's been a busy couple of months for Amiga CD-ROM technology. Firstly, CU AMIGA exclusively revealed that Commodore would be releasing its own A1200 CD-ROM drive. Then independent market research showed that CD32 games were outselling all other CD-ROM formats (meaning that there are more active Amiga CD users than PC, CD-I or Sega MegaCD!). And finally, several third-party developers announced that they would be shipping A1200 CD-ROM products as well!

After months of speculation we finally had a real A1200 CD-ROM drive! The unit is made by the pioneering French developers Archos (makers of the acclaimed Overdrive), and marketed in this country by Zappo, the Amiga peripherals brand name of ZCLs.

MY FIRST MITSUMI

The technology used in this system is remarkably simple and commonly available. The unit is in two halves, the PCMCIA interface and the CD-ROM drive. The PCMCIA card slots in to, strangely enough, the PCMCIA interface of the A1200. The card is tiny in size, smaller in width and length than a floppy disk, although slightly thicker. There can't be more than a couple of chips, if at all, inside it! Protruding from this card is a chunky cable (just over a foot long) which plugs into the supplied CD-ROM drive mechanism.

The CD-ROM drive is not, as reported in other Amiga mags, a Sony mechanism but rather a dual speed Mitsumi FX001D drive, and housed in its own plastic casing. This drive delivers a transfer rate of

300K/second, with an access time of 300 milliseconds. On the back of the drive there is an interface for the PCMCIA cable, and phone jacks for audio-in and out — quite what 'audio in' is for no one could say. There is also input for a 12V power supply — taken from the mains via an adaptor.

The third and perhaps most vital component of the Zappo drive is the software. On a single Amiga disc you'll find the drivers to emulate version 3.1 of Kickstart and the Akiko chip. These drivers are needed as the version of the operation system found on A1200s was developed before the CD32, and doesn't come with CD-ROM drive support built in. The Akiko chip is also a custom component found in the CD32 and not in the A1200. To play CD32 games on an A1200 you therefore need to emulate both of these.

To play CD32 games all you need to do is to boot from this disk. For hard drive users an install program is provided, more on this in a bit. As the Amiga starts up hold down the left mouse button and an option screen appears. This gives you three options — boot the game in the CD-ROM drive, start up the Amiga with different memory configurations (for playing games under Workbench) and boot as normal.

Assuming you chose to boot the game, the Amiga 1200 will then load and play the CD32 game as if it were a CD32. A CD32 joystick can be plugged into the Amiga joystick port, or if you don't

have one, you can emulate one with a joystick and various keys on the keyboard. It does a respectable job of emulating the CD32 and played many of the games we tried, including Microcosm, Chaos Engine, Fly Harder and Zool 2. Sabre Team however didn't work.

A BIT FISHY

Alternatively, you can use standard Amiga CD discs — such as the CDDP collection, the Fred Fish CDs or even the Amint disc — reviewed in this month's Get Serious. In this case the drive acts just like a write protected very, very, large floppy disk. You can copy files from the CD disc, and directly load programs and other files from it.

There is also the potential to play music CDs, and directly read PhotoCD images. Both of these options were mentioned in the stapled pages supplied as a manual, but I could find no drivers for these purposes on the disk provided. It's also worth pointing out that the disk supplied was not set up correctly and initially failed to install. It was only after some messing around that I finally managed to get it installed. Zappo assure us that such problems will not be present in the release version.

CONCLUSION

It's rare to come across a product that's reasonably priced, does its job well and has no major faults. The Archos CD drive is one of them, and by god it works! It's very compatible with the CD32, and supports the joypad. Just as good, but by no means as impressive, is its ability to play quite a few CDTV files and other Amiga CD discs — CDDP etc. It does what some said was impossible, and does it long before Commodore has released its own version. This is one product that's going to sell like hot cakes. **CD**



THE ALTERNATIVES

See page 118 of this issue for a full run down on CD drives planned for the A1200.

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A500 ☒ A500+ ☒ A600 ☒ A1200 ☒
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ern Avenue, Lichfield, Staffs WS13 7SF.
Tel: 0543 419 999**

EASE OF USE ★★★★★

Once installed simply itself, but the install routines need some work.

VALUE FOR MONEY ★★★★★

Good considering there's no alternatives at present, but expensive given comparative prices on the PC.

EFFECTIVENESS ★★★★★

Amazing compatibility for a third party product with software drivers!

FLEXIBILITY ★★★★★

CD32 games, Amiga CDs, Audio CDs what more do you want?

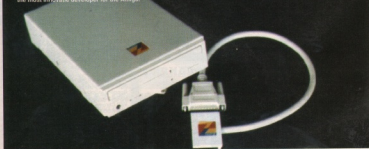
INNOVATION ★★★★★

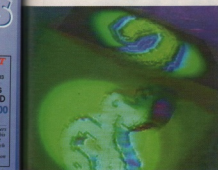
Wow! With this the Overdrive Archos are slowly building themselves a name for being the Amigas most innovative developers.

A must have product for 1200 owners.

OVERALL 95%

Made by Archos, but sold in the UK by Indis as the Zappo drive. Archos are becoming the most innovative developer for the Amiga.





Turn yourself into a goggle-eyed gibbering wreck with a couple of new videos. Tony Horgan cracks out the Lucozade and popcorn.

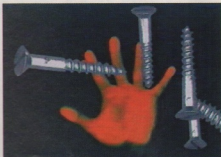
X-MIX 2

If you caught the Acid Video feature in our June issue, you'll already have had a taste of X-Mix 2. Although we included some stills from the video, due to a cock-up, the story on its producers never got to print, so here it is.

Responsible for some of the most original and varied acid videos, Studio K7 is based in Berlin.

Germany. You're guaranteed a good cross-section of the current trends in club visuals with their releases, as they advertise worldwide for computer animators to submit work for inclusion on forthcoming tapes. So far, this concept has led to the release of three 3-LUX videos, and now two X-MIX tapes. The latest, X-MIX 2, has re-introduced a lot of the chaotic variety that was missing from the X-MIX 1 tape, with all kinds of effects and animations to keep you occupied.

The Amiga interest comes from, among others, Alternative Image, who have supplied more of their slick ray-traced dreamscapes, and also from the well-known PD animator Tobias Richter, who has rendered a good few minutes of 24-bit space battles in his popular style. Most of the 60 minutes are filled with crisp 3D animations, generally slanting towards abstract science fiction.



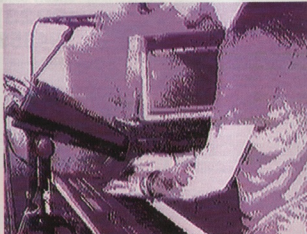
As usual, Studio K7 have got a top DJ to provide a continuous soundtrack to the whole thing. This time it's Laurent Garnier, who spins an

The overall style is minimal repetitive house and techno. For anyone who's seen the previous Studio K7 tapes, this is more of the same high quality audiovisual trance material, and comes recommended to all armchair spaceheads.

Available from: Alternative
Image, 6 Lothair Road,
Leicester, LE2 7QB. Tel:
0533 440041.
Price: £13.00
including P+P. **82%**

82%

VIDEO REVIEWS



INTRUSION - EAT STATIC

There's not a single ray-traced ball to be seen in this one. Whereas X-Mix 2 comes across as a premeditated, finely crafted product, *Intrusion* is more of a spontaneous lucky bag brimming with video clips and graphics.

Sections from most of the best recent PD demos have found their way onto the tape, including loads of tunnels and plasma effects. These are spliced together with various other video footage, including some film taken from live Eat Static performances from the MegaDog night at London's Rocket club.

Eat Static provide nine tracks of their uniquely abrasive dance

music, including the likes of Shiva Unleashed, Gulf Breeze, Forgotten Rites, Abduction, Squirm, Kalika The Beast Within, Warp Spasm and Prana.

It's good to see someone still knocking out videos like this, full of energy and life, without succumbing to the popular notion that computer

graphics has to mean 24-bit ray-traced animations. This is rough, and at times amateur-looking, but it's much more hard-hitting and exciting than the competition. Top one.

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88%



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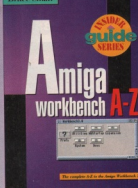
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Amiga Disks and Drives by Paul Overas, £14.95, ISBN: 1-873308-34-5, Free Disk*.

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Amiga Gamer's Guide by Dan Slingsby, £14.95, ISBN: 1-873308-16-7.

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Secrets of Frontier Elite by Tony Dillon, £9.95, ISBN: 1-873308-39-6.

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CD UPDATE

Since Commodore announced the launch of their CD1200 we've heard from numerous companies all of whom will be launching their own versions. With all these peripherals coming out, no one really seems to know what's happening with the future of CD technology on the A1200. Andy Leaning investigates to find out who is doing what.

For a long time now A1200 owners have wanted to connect a CD-ROM drive to their system and to be able to play CD32 games on their A1200 as well.

For months, CU AMIGA has been talking to Amiga developers and Commodore on your behalf to get them to release such a product. And in our June issue we exclusively revealed how, much to the indignation of a certain other Amiga mag, Commodore would be launching their own model.

Since then, several of the biggest names in the Amiga market have jumped on the bandwagon and revealed their own models.

In fact, so many companies have announced CD-type products for the A1200, it's now pretty confusing to try and figure out who's doing what and when. Here we present the definitive guide to what the future has in store for Amiga 1200 CD-ROM technology.

INDI ZAPPO

The first A1200 CD drive to be released is the Indi Zappo CD-ROM drive. This, like the other two third-party drives looked at here, attaches to the A1200 via the PCMCIA interface – it seems someone does read my 'over the edge' column after all! It's based around a Sony double speed CD-ROM drive mechanism, the Sony CDU33A and provides a double speed drive with a transfer rate of 300K per second.

Indi claim that the Zappo drive will work with not just multimedia and Amiga PD discs, but will also play most CD32 games. The problem here is that the CD32 contains a custom chip, the Akiko chip, which is used by various games. Without this chip such games may not work. The approach taken by Indi, Commodore and Silica is to include software



The Indi Zappo CD-ROM drive – the first A1200 drive to be released so far.

emulation of the chip which fools games into thinking the chip is there, even if it isn't – crafty huh?

The Indi drive also includes all the drivers (the software which controls the drive) it needs on board in ROM, thus negating the need to upgrade the Amiga ROM first – see the Commodore drive. A full review of the Zappo drive is on page 115.

AMITEK

The next model available will apparently be from Amitek. Amitek were still working on their product as this text was written, so the final details could vary, but it is known that the specifications of the drive will be very similar in specification to the Indi Zappo drive. It too is likely to be a PCMCIA device, with Akiko emulation and based around a Mitsumi CD drive mechanism.

ALFADATA

The third and last third-party CD-ROM upgrade drive is from AlfaData. This unit is slightly different from the others in that it isn't a complete solution, ie interface and CD-ROM drive, but rather just a

CD-ROM PCMCIA interface for the A1200. It provides an interface for the low cost range of Mitsumi CD-ROM drives, both single speed and double speed. Mitsumi drives are available with prices starting from just over £100 – try Silica on 081-309 1111.

COMMODORE

The last model is Commodore's official A1200 CD-ROM unit. The CD1200 has internal space for extra RAM, and should be fully compatible with both CD32 games and some CDTV discs. In theory this model should be the best of the lot, after all if anyone knows how to develop an Amiga CD-ROM drive it should be Commodore. But strangely enough the CD1200 has several major downfalls compared to its competitors.

First and foremost of these problems is that the interface occupies the trapdoor slot. This means you won't be able to upgrade your Amiga with those juicy trapdoor expansions that are available – such as accelerators, SCSI interfaces and RAM card. It's also a chronic waste of the A1200's only high-speed bus connector to use it for a slow storage device such as a CD-ROM drive! Being a trapdoor interface, compared to the other PCMCIA peripherals, also means that it is the most difficult drive to fit.

Another problem is that to connect a CD-ROM drive to the A1200 you need the latest version of Kickstart 3.1, existing Amiga owners will need to upgrade first.

None of the drives looked at here will be able to support the FMV card, and it's unlikely a solution will be found to this problem in the near future. If you want to watch FMV films etc, you'll still have to buy a CD32.

Other than that problem, the CD1200-490i, Amitek and Indi models should all prove ideal if you want to play CDTV and CD32 games, access the PD CD discs and multimedia titles which are now appearing. The AlfaData model is only suitable should you want to use the PD and multimedia applications.

So, I hope that cleared away some of the confusion that is surrounding the plethora of CD products that are being released onto the market at the moment.

Stay tuned to CU AMIGA for more information about what's happening in the ever-changing world of CD technology. **CU**

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WIRED WORLD SPECIAL REVIEW

As electronic communications continues to explode in popularity, the price of modems is falling all the time. Cybernaut John Kennedy looks at two of the most popular modems available.

As any Comms freak will tell you, there are two important criteria when looking at modems – speed and reliability. Obviously, you'll want the fastest modem possible, as the greater the speed the less time you need to spend on-line and the less money you end up paying to British Telecom.

A good speed to aim for is 14,400 baud which is roughly about 1,400 characters per second. Although there are faster modems available, there is still a little confusion over the proper standard for faster transfer rates (VFast or Turbo?). Rest assured that as soon as the next generation of 28K modems start to appear we'll be giving them a comparative review as well.

In the meantime, with the extra compression most modems use automatically, you can still reach speeds of 3,000 characters per second (cps) with a 14,400 baud modem sending plain ASCII text. Unfortunately, the built-in compression routines don't work if the file is already compressed, and so sending LHA or JPEG files will bring the speed back down to about 1500 cps. But because the amount of data being sent is now much less, thanks to the high compression factor of LHA or JPEG for example, sending precompressed files is still slightly faster than it would be sending an uncompressed file.

Both the Supra and USRobotics modems reviewed here have recently dropped in price, and both make excellent general purpose workhorses. They'll be equally happy sitting at home working as a primary way of connecting your Amiga with FidoNet, or getting the latest PD software and information from local bulletin boards.

They are also perfect for connecting to the growing number of Internet access 'Points of Presence', and as most of these commercial systems operate at a maximum speed of 14,400 baud anyway, there is no need to spend more getting a faster system.

In the office, these modems will also work as very efficient fax machines, although you will need some extra software (such as the latest release of the superb GPFax, reviewed in the June 1994 issue of CU AMIGA).

Systems Operators (Sysops) of Bulletin Boards will probably invest in faster modems (helped by the generous sysop discount schemes), but for the average user, for whom Comms is a hobby rather than a way of life, these little boxes, reviewed over the next few pages, are more than adequate.

US ROBOTICS SPORTSTER 14,4000 FAX

Although the Sportster is also available in the guise of a 2400 baud FAX modem, the low price of this unit makes it well worth the extra £70.

Visually, it may look like a stylophone/alarm clock-radio combination, but beneath the sleek, purplish, plastic exterior lurks a very reliable piece of comms technology. Older modems I have used would occasionally fail to connect, but when I upgraded to the Sportster I never once suffered a bad connection. This sort of dependability makes the Sportster a perfect choice for the beginner.

The manual, too, is superb, and although it can't be denied that there is a heavy PC bias in the bundled software and documentation, even a total newcomer to Comms will have no problems getting the Sportster working.

The only disadvantage used to be the limitation of Class 1 FAX standards – which basically meant getting Amiga software to use it as a fax machine was difficult.

However, although there are rumours of an American Class 2 modem, the best Amiga fax software, GPFax, has been updated to work perfectly with all Sportsters.

What is there to say against this modem? Nothing – if you want to start exploring the information super highway you won't do better.

85%



US Robotics Sportster – a great piece of equipment to explore the information highway with.

SUPRA FAX MODEM 14,400

There are two versions of the Supra FAX modem, a 'full' version and an 'LC' version. The LC version is practically identical to the full version except it doesn't have dual segment LED display and Class 2 compatibility.

The 'full' version is the one under test, and, once again, this is an excellent modem. In a more traditional metal oblong casing, the normal bank of



Supra Fax Modem – another superb piece of equipment.

status LEDs is supplemented with a green two-digit display, and very smart it is too.

Sending faxes is easy, and the Class 2 fax standard means your choice of fax software is a bit wider. There were no problems with this modem either, although I missed the Sportster's volume control. The input for a microphone at the rear of the unit, and the capability of upgrading the internal firmware, offers the possibility of using the Supra to create voice mail system. I wait in hope.

86%

CONCLUSION

Which modem you eventually buy could depend on which is currently in stock when you order, there is very little difference in their specs.

I have to admit to owning the Sportster and using it everyday, but a colleague uses the Supra and uses it just as often. We're both convinced we have the best value-for-money modems. **CU**

COMMUNICATION JARGON

Baud

A measure of data transfer. The terms Bits per Second (BPS) or Characters per Second (CPS) are generally more accurate.

Bulletin Board System (BBS)

A computer system acting as a central information and mail swapping system. These are usually voluntary-run by enthusiasts, who want to provide a worthwhile service to the local Comms community. Many are part of the Fidonet system.

BPS (Bytes Per Second)

Equivalent to miles per hour, specifies how much data is transferred per second. The higher the number the better.

Electronic Mail (email)

A message in electronic form (like a text file on disk) which can be sent to anyone with a suitable electronic mail address. Users of the Internet and Fidonet all have Email addresses.

FidoNet (Fido)

A world-wide, friendly and free network of amateur bulletin board systems.

InterNet (The NET)

The 'network of networks'. Thousands of computer sites the world over are connected together via the Internet. Anyone with a computer and modem can gain access to the Internet (although they may have to pay a small monthly fee for the privilege).

Modem

A piece of electronic hardware which converts computer data to and from electronic tones suitable for transmission via the normal telephone network.

Points of Presence (PoP)

A service company will sell access to the Internet by providing a PoP for you to dial up with your Comms software.

Systems Operator (Sysop)

The person in charge of a bulletin board.

SPEED TEST

To test the speed of these modems we sent the same large compressed graphics file. The results being:

	Transfer time	Characters per second (higher value is better)
Supra	3.22	1560
Sportster	3.33	1552
Time in minutes and seconds.		

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A STAR PRINTER

Following last month's test of the Citizen ABC and the Seikosha SL96 printers, Andy Leaning tries out a third model, the Star LC24-30.

Star has a very respectable reputation in the Amiga market. For a long time now it has been producing solid, reliable printers at attractive prices. Its 24-pin dot matrix model follows in this tradition.

The LC24-30 is a colour 24-pin model, supporting three emulations (Epson LQ, Nec 24 and IBM Proprinter). It is slightly more difficult to use than both the Citizen and Seikosha models reviewed last month, mainly due to poor and confusing legends on the buttons.

Paper feeding is simple, with the printer taking care of pulling the paper through and loading it ready for printing. In the tests we carried out it handled a variety of paper weights well and had a general feeling that it would more than likely stand up to a battering as well.

In fact, for reliability and strength, it looks and feels well made. During the course of the review we gave it a battering, and really tried our hardest to break it, really we did, but it took everything we chucked at it!



Sample print quality with magnified example of what the Star can produce.

AND OUR PANEL SAYS

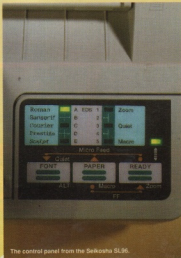
In terms of output quality our judging panel considered the Star printer to produce good quality print, although graphics output was generally considered to be a touch on the light side, with one panel member finding the output faint.

Banding problems that have been seen in other printers were impressively not that obvious, although when they did show they were severe.

For speed it performed admirably, being faster than the Citizen ABC but a touch slower than the Seikosha, about one second slower for the entire series of tests!

A TESTING TIME

CU AMIGA now has a bench test program to check compatibility, and printing speed.



The control panel from the Seikosha SL96.

TEST RESULTS

Test	Star LC24-30
Print Quality for Text	6
Print Quality for Graphics	5
Speed Result	42

TESTS

For a full explanation of the tests CU AMIGA now checks printers with, please refer to the printer review in last month's issue, July 1994.

We also check print quality, by passing a sample of the printer output in front of five different users and asking them to grade the output, before then averaging out their total scores.

This serves as a yardstick to provide a statistical figure, which with the score from the judging panel is then used to evaluate towards the overall CU AMIGA score.

CONCLUSION

For home use the Star is, without doubt, a very capable colour and black/white printer, and for office use it is probably of some use, although not for serious work. Working alongside DPrint, Brilliance, PageStream etc at home however we have no problem in recommending it. **2U**

THE ALTERNATIVES

Citizen ABC 24-pin Colour dot matrix printer.
66% Reviewed in July 1994.

Seikosha SL96, same as the Citizen model.
89% Review in July 1994.

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EASE OF USE	+++++80%
A little confusing with poorly labelled buttons.	
VALUE FOR MONEY	+++++85%
A bit expensive compared to rival models but not too much so.	
EFFECTIVENESS	+++++90%
Good all-round choice.	
FLEXIBILITY	+++++85%
Colour, black and white.	
INNOVATION	+++++70%
Nothing innovative for printing technology.	

A respectable product
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OVERALL 87%



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+3152: DEEP 9
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+3126: R. BAXTER METROLINK
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+3122: AEROSOL MUSIC
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+3121: STSFCNT GUARANTEED
 New Demo Address
+3119: "LARGO" BETHOVEN
 Piano Concerto No 1 "FC"
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 New Demo "Hampage"
+3106: OXYGEN "GUZZO"
 Another Quality Demo
+3103: ANDROMEDA
 "Sequelist" - Excellent
+3077: (AB) PASTEL VANILLA
 Some Nice Amiga Tunes
+3074: FRIENDS OF PAULA 2
 Even More F.O.P. Modules
+3073: FRIENDS OF PAULA 1
 4 More Great F.O.P. Modules
+3070: FRIENDS OF PAULA 5
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 Very Nice Plasma Circle Demo
+3061: (AB) SEVEN SEAS S/S
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+3057: DECOLITON SLIDES 2
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X3091: FATAL MORGANA AGA
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X3046: (AB) BIG TIME SENSUAL
 2 Disk AGA Extravaganza
X3042: FAIRLIGHT FULL MOON
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X3015: NOXIOUS:
 Demos Which Sound Like
X3014: (ABC) INNESTATION
 Present Ray World. Excellent
X3013A: VOLCANO AGA
 Colourful Sounds, It's all here!
X3033: (AB) COMPLEX "ORIGIN"
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AGA PICS

X3115: MECHANITE
 Space/Robot Orientated Slides
X3076: (AB) BODYSHOP 7
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X3060: (AB) NIGHTBRED 3
 AGA AGA AGA Pics
X3044: (AB) SHAD ART SLIDES
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 Pictures Femal & Masc objects
X3037: KIDS DISK 2
 5 Show Of Mind Bending Images
X2959: JPM'S AGA PICS 5
X2958: JPM'S AGA PICS 4
X2957: JPM'S AGA PICS 3
X2956: JPM'S AGA PICS 2
X2955: JPM'S AGA PICS 1
 Most Of The Images on The
 Above Disks Are Of The Fantasy
 Art Genre All In 256 Colour
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X2931: (AB) SCAN IS LAME
 Superb AGA Hand Drawn Pict!
X2908: ERIKA AGA
 Erika Elnaek In 256 Colours!
X2863: (AB) BODY SHOP 6
 More Basking Beauties!

MISC AGA

X3020: SWERVE AGA '1
 Superb! Robot Orientated Slides
X2975: (AB) CHANNEL 2 ISSUE 3
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X2964: MAD FIGHTERS
 Excellent Beat up Title & Baw
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ORDERING

PD

Roll up, roll up! Tony Horgan dons his knotted handkerchief and rolls his trousers up to his ankles so he can wade in deep through the latest collection of PD demos, games and programs:

IMAGINE VIDEO COLLECTION

animation video

Craig Collins will be a familiar name to all Amiga animation fans. He's been responsible for some of the best 3D mini-films to appear in the public domain over the past year, and now he's put together a video tape of all his work, plus some longer sequences that are exclusive to this collection.

All of the animations were created primarily with *Imagine*, and include *Last Stand on Hoth*, *Dolphin Dreams*, *Mean CD Machines* and *Speed Limit*. The best come after these though, displaying some expert 3D modelling and animation. This bloke should be making megabucks with Steven Spielberg, and surely will be before long.

Available from: 17 Bit Software, 1st Floor Offices, 2/8 Market Street, Waketield, West Yorks, WF1 1QH. Tel: 0924 366982. Price: £13.74 including P+P.

80%

SCENE

MINDFIELD

music demo

Mindfield starts out really well. There's a clever simulation of someone tuning in a TV set, which leads into the main demo. A slab of fast moving breakbeat techno opens the proceedings, with some basic graphics flashing on screen. Pressing the right mouse button brings up a list of tunes, similar in style to the first, which are spread across the demo's three disks. Unfortunately, neither the music or the sound quality is up to much — the samples are often distorted and scratchy, and the loops run out of time in places.

Available from: Cynostic PD, Office 01, Little Heath Industrial Estate, Old Church Road, Coventry. Tel: 0203 681687. Disk nos. D0255a+b+c. Price: £4.00 including P+P.

60%

OG THE CAVEMAN

game

One of the better examples of a PD game, *OG The Caveman* is a prehistoric platformer along the lines of *Chuck Rock* and *BC Kid*. It's the usual story: leopard skin-clad caveman has unexplainable urge to run from one end of a horizontally-scrolling level to the other. Along the way are spikes, holes, and the all-important nasties. At certain points in the levels, you can pick up weapons to fight off the scaly enemies. It's all pleasant enough, and quite playable in a frustrating kind of way. The graphics are nice and colourful too.

Available from: Choice Software, 144 London Road, Highfields, Sheffield. Tel: 0742 555894. Disk no. G301. Price: £1.50 including P+P.

70%



BEAVIS AND BUTT-HEAD

slideshow

This sucks! Well, it would if it wasn't a *Beavis and Butt-head* slideshow. The quality of the digitised pictures is pretty ropey — the fuzzy low resolution grey-scale grabs aren't the best advert for the Amiga's graphical powers. However, we all like *Beavis and Butt-head* here at CU AMIGA, so this was all that was needed to get the whole office saying things like "That was cool", "Dumbass!" and "Hu hu hu hu hu." for the rest of the day. What a sad bunch eh?

Available from: Freestyle PD, 108 Woodside Way, Short Heath, Willenhall, West Midlands, WV12 5NH. Price: £12.50 including P+P.

68%



AUTOMOBILES 1.0

game

If you can't get enough of *Skidmarks*, maybe this will ease your passion for a bit of off-road racing. It's a quite blatant copy of the top racing game from *Acid* software, but the main difference here is that all the tracks are contained in a single screen. The cars are even smaller than in *Skidmarks* — they're tiny, but at least it gives you a bit more room on the little tracks.

There's an almost complete lack of sound, apart from a little click when you land after a jump. Some revvy engine noises would help. As it is, *Automobiles* is a bit of a non event. Maybe if it gets updated from version 1.0 it could be worth a look.

Available from: Cynostic PD, Office 01, Little Heath Industrial Estate, Old Church Road, Coventry. Tel: 0203 681687. Disk no. G0200. Price: £2.00 including P+P.

63%

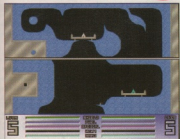
GRAVITY FORCE 2

game

This isn't just another *Thrust* clone. It's a two-player version of the old *Asteroids*-with-gravity game, and not a bad one at that. There are plenty of different levels to keep you interested, as you thrust around the landscapes and mazes, taking pot shots at each other with your nose-mounted machine guns. One devious twist in the game is the way your bullets are affected by the gravity, so it's quite possible to shoot yourself by accident – send a flurry of lead up into the air, and it's likely to come raining down on you a few seconds later! Good fun.

Available from: Cynosotic PD, Office 01, Little Heath Industrial Estate, Old Church Road, Coventry. Tel: 0203 681687. Disk no. G0194. Price: £2.00 including P+P.

78%



FIENDTALE

comic slideshow

Something different and original! It's a comic book that's been drawn and scripted, then digitised and put on a disk as a slideshow. The artwork is brilliant – real professional quality stuff, and the digitising is clear enough to do it justice. The story is a speculative tale of what might happen if this deviant professor unleashed his mind control gas onto the public. Not much of a story, but well worth a look for the artwork alone.

Available from: 17 Bit Software, 1st Floor Offices, 2/8 Market Street, Wakefield, West Yorkshire, WF1 1DH. Tel: 0924 366982. Price: £2.00 including P+P.

88%



GUZCO

demo

They must have had the contrast knob right up on the monitor when they wrote this demo. Half of it looks as if your screen is covered in a layer of dust. By the way, that title might be wrong – it's a bit hard to tell these days with all those fancy logos. As for the demo itself, it's a fairly brief collection of pleasant effects: a phong-shaded vector, some fast texture-mapped 3D objects, a bitmap zoom-rotation and a fractal zoom.

Available from: Cynosotic PD, Office 01, Little Heath Industrial Estate, Old Church Road, Coventry. Tel: 0203 681687.

71%



A PRAT

Someone sent me a compilation disk which included a program called *Virus Maker* (intended for putting viruses on disks). What a prat.

METROLINK

music demo

You cannot be serious! We've had some 'alternative' music demos in the PD postbag before, but this one takes the biscuit, and dunks it in a big mug of cold cocoa. Get this: 'Metrolink' was inspired by the opening, in 1992, of a new light railway system in Manchester'. Phew, I thought it was just me that got excited about public transport.

The best bit, nestling among the cheesy Kraftwerk-style synth burbles, is the catchy chorus: 'Driving through the city streets, sleek white trams on rails of steel. Metrolink, climb aboard and take a ride!' It's like Rod Jane and Freddy on your Amiga! What next, an anthem for the London Underground, or maybe a theme tune for the Hastings to Brighton bus service? We can't wait for the follow-up!

Available from: 17 Bit Software, 1st Floor Offices, 2/8 Market Street, Wakefield, West Yorkshire, WF1 2DH. Tel: 0924 366982. Disk no.3126. Price: £2.00 including P+P.

10%

GAME OF THE MONTH

DR STRANGE

game

What a stunner!
The
Unusual
World of
Doctor
Strange is a



game and a half. Like most PD games, it's a rip off from an old coin-op, *Space Panic* in this case. You play Dr Strange, a mad professor type, who's invented an evolution machine. Unfortunately, his slobbering assistant Igor presses the wrong button, sending the machine haywire. Masses of disgusting little blobby monsters are released, and start having a riot in the castle. Pulling out your pickaxe from under the bed, you set off for a night of murderous blob-squishing.

It plays just like *Space Panic*. To kill the nasties, you need to dig a hole in the floor, and wait for them to fall in. Before they can climb out, you hack them to pieces with your pick-axe. This is actually quite a cute game.

The graphics are excellent, from the cartoon intro, to the lovely little sprites and detailed backdrops. The sound effects are good too, with metal clangs, squelches and whines from the little monsters. This is definitely the best PD game of the last few months.

Available from: 17 Bit Software, 1st Floor Offices, 2/8 Market Street, Wakefield, West Yorkshire, WF1 2DH. Tel: 0924 366982. Disk no. 3151. Price: £2.00 including P+P.

90%



GALAGA DELUXE 2.0

game

The best PD shoot 'em up to appear for a while, *Galaga Deluxe* is a conversion of the coin-op of the same name. It's a pretty good copy of the old zapper, even if the game itself is just *Space Invaders* with knobs on.

The only irritating thing is the way you need to get power-ups so fast to accelerate your ship to anything above a snail's pace. Once the ship has a bit of speed up, it plays fine. You also get the choice of a good *Emigma*-style soundtrack (with that *Soul II* Soul beat),

or some nice sleepy sound effects. Recommended to to zap fans.

Available from: Cynosotic PD, Office 01, Little Heath Industrial Estate, Old Church Road, Coventry. Tel: 0203 681687.

Disk no. G0202.

Price: £2.00 including P+P.

80%



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0402 CGF POINT COLLECTION VOL.7 - As above.

0411 SONIC BREM KIT V2.0 PD version of this highly rated Computer Disk II. This PD version makes the SAVE function disabled. Full version only available from the ASO.

0420 BILLY INTERACTIVE CYCLOPS CYCLES 2.0 - Some interactive defunct legions. In other words a waste of time.

0421 CYCLOPS CYCLES CYCLES CYCLES CYCLES - Some other cycling pictures (hazards, manufacturers, cyclist etc.) where the car can take the effect of its own weight.

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0446 THE DARK ROOM

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THE GALLERY

Issue 1

Devoted entirely to graphics, *The Gallery* is a neat diskmag that aims to give Amiga artists a platform to talk about pixels and palettes and stuff, and get their artwork distributed around the PD circuit.

The menu system was playing up a bit on the copy I got, but that aside, there's some very good stuff on show here. The editorial content is limited to profiles and interviews of various artists, but this is propped up by loads of nice graphics. In true demo fashion, the disk isn't AmigaDOS compatible, so you won't be able to mess about with the graphics in DPaint without using a ripper. Looks set to become one of the scene's most popular diskmags.

Available from: Cynostic PD, Office 01, Little Heath Industrial Estate, Old Church Road, Coventry. Tel: 0203 661667. Disk no. P0149. Price: £2.00 including P+P.

75%

DISKMAGS



TOTAL IRRELEVANCE

issue 1

This is the diskmag of the official Med Users Group (MUG). It's mainly text-based, with chatty reviews of readers' Med and OctaMed tunes, and other editorials covering commercial and PD music software and hardware. It uses the same interface as the AMFM music diskmag, so it's all quite neat and easy to use.

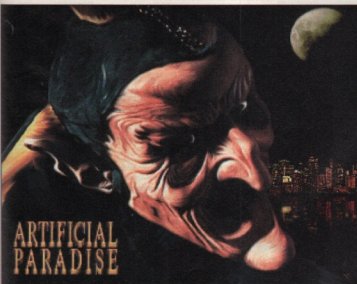
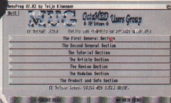
There are also other articles on anything vaguely to do with music, such as a ramble entitled '75 Years and Still Med'ing', which is all about a 75-year-old Med user, the history of the Amiga, and the history of computer music.

At times, the articles tend to ramble on like a couple of fishwives chatting across the garden fence, but other than that most of them will be of interest to enthusiast OctaMed users.

Readers' tunes are also included with every issue of the mag.

Available from: Seasoft Computing, The Business Centre, First Floor, 80 Woodlands Avenue, Ruslington, West Sussex, BN16 3EY. Tel: 0903 850378. Price: £2.50 including P+P.

80%



ARTIFICIAL PARADISE

AGA demo

Another good selection of slick effects are waiting to massage your eyeballs in this two-disk demo from NCG. The obligatory flight around a fractal-generated mountain range gets things off the mark. Then you've got some of those blurred vectors that spin around in ever-mutating patterns, followed up with a good variation on the plasma theme. A demo just wouldn't be a demo without a dot tunnel, would it? There's one here of course, along with a texture-mapped cube. The star attraction is one of the best tunnels ever! It's a tubular pipe with yummy colourful texture-mapped walls. All of this comes with a brassy, organ-driven soundtrack that's pepped up with a bit of funky guitar, like the riff from the Doobie Brothers' 'Long Train Running'.

Available from: Choice Software, 144 London Road, Highfields, Sheffield. Tel: 0742 555884. Disk nos. 0591 a+b. Price: £2.50 including P+P.

78%

obviously not yet extensively tested.

PD UTILITIES

Lots of useful programs and utilities to be found in this month's PD utilities pages, as André Digard is all too keen to point out.

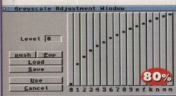
CANON STUDIO

Printer Drivers

Wolf Faust's Canon Studio is the absolute defacto. There are no two ways around it. Wolf wrote the Canon BJ driver for Commodore and Canon Studio was written for Canon. The big players trust this man and with good reason. The software on this disk is simply superb. There are all kinds of tweaks which can be performed to get the very best out of your BubbleJet, be it a humble BJ10 or a scrumptious BJC 880. You can change everything from the greyscale patterns to the proportions of ink used. If you have a BJ10 then get this. It doesn't transform your print outs to miracles of modern science, but it does improve your print speed, tighten your control over the output and it lets you adjust almost everything.

The version on this disk is not the full version, to get that you will need to register which will cost you £15. If you do a lot of printing then it is easily worth that price.

Available from: 17 Bit Software, 1st Floor Offices, 2/8 Market Street, Wakefield, West Yorkshire WF1 1DH. Tel: 0924 366982. Priced at £1.50 plus 50p P+P per order.



AUSTRALIAN CLIPART

Colour Slideshow

Every time someone has given me a disk full of clipart or a slideshow, I've been disappointed. Now, at last, that's a lie. Sing it from the hills. A clipart disk that doubles as a slideshow and it's great. The pictures have a 'matured in oak vats' look



about them. They work. I have to admit that half of them are no good. The other half make up for it though. Use them as letterheads, on posters or even just to impress visiting relatives. You could use them in your own artwork or as title screens to videos. It has six historically important military aircraft and thirteen vehicles of old. This is one of those disks that it's nice to have just lying around.

Then there's the bad news. It's AGA only. Arrggghh! Why can't they make two versions? If you enjoy good artwork and have an older machine then find someone who has a 1200 and get them to convert it for you. Not a must have, but definitely a good to have.

Available from: Roberta Smith DTP, 190 Falloden Way, Hampstead Garden Suburb, London NW11 6JE. Tel: 081 455 1626 Disk No. PD009 (G16). Price £2.30 including P+P.

WORKBENCH 2

Utilities

This disk is a mixed bag. Some of the utilities presented here are wonderful, whilst others are simply useless. Whenever I load a disk like this into my machine it immediately gets judged by

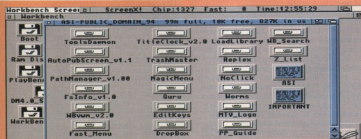
its usefulness. This one almost got formatted. It was saved by just two programs. The first was Tools Daemon, which for anyone with a lot of frequently-used programs is an absolute cracker. The other was Guru, which is a little database program that only has one use. If you get one of those dreaded red boxes indicating a program failure, load up Guru, type in the failure number and it will tell you what happened. Whilst it is not everyone's cup of hot beverage, it is very useful for anyone who programs or tests programs.

There are some other semi-useful programs on this disk too, maybe even the exact one that you have been trying to find.

Mostly, though, this disk is remarkable only for being completely uninspiring I'm disappointed to say.

Available from: Roberta Smith DTP, 190 Falloden Way, Hampstead Garden Suburb, London NW11 6JE. Disk No. UT610. Priced at £1.40 including P+P.

50%



HD UTILITIES 1

Hard Disk Management

This quiet and unassuming little floppy slid and I didn't have any great expectations and that was a good thing. If you are after programs to do amazing things then you have the wrong disk.

However, if you want a solid, reliable set of utilities then here they are waiting for you. Nothing special, nothing exciting, but extraordinarily useful. First up is ABackup. As you might guess, this is the ubiquitous hard disk backup utility. An

extremely competent effort that easily rivals the commercial releases for usability. It takes a little while to figure out what is going on, especially as the documentation is a complete dog (which is forgivable as the author is French). Then comes DiskSalv, a marvelous program for anyone with problem disks (floppy or hard). Not for the faint of heart though, if you need to use it then practice on something unimportant first. You have been warned! Ever heard the term 'disk fragmentation' being bandied about? Well, ReOrg is a program to eliminate just that problem. Again, best to practice on some old floppies first. If you can't find a particular file on your hard drive then try File Locator. Lastly is Nico Francois' Tools

Daemon. Nico is a hero of Amiga public domain well known for his excellent programs, and this is no exception. All it does is to allow you to put your favourite programs on the workbench menu bar. Nothing special you might think. It will save you hours in the long run.

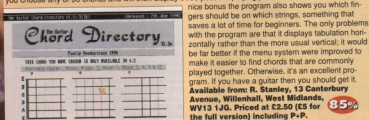
This disk is an excellent complement to your hard disk if you have Kickstart V2+ and most of the programs work on any Amiga.

Available from: KEW-II, PO Box 672, South Croynen, Surrey CR2 9YS. Tel: 081 657 1617. Priced at £1.50 including P+P.



THE GUITAR CHORD Directory V1.1C

There must be at least a few of us around who try to play the guitar. In my case it's definitely trying for everyone within earshot. One of the major problems, especially when you are attempting to learn, is that it is quite difficult to find any reference to chords that go beyond just the basics. Bob Stanley has addressed this problem and now you can really make the neighbours up with the sounds of a tortured six string. GCD is public domain in its cut down version, the full version being available from Bob. GCD lets you choose any of 96 chords and will then display three possible playing positions of that chord. As a



ASSASSIN'S OFFICE HELPER Utilities

This is one of the more useful public domain disks available. Amongst its solid contents are such programs as Flexer, a simple to use, easy to set up database program, plus a home budget program, and a share manager program to keep track of your investments with the stock market. There are several other programs too, but they all pale into insignificance alongside a simply superb program. ShowSTD—the pick of the bunch. Tap in a telephone STD code and it will not only tell you where it is for, but will show you a set of crosshairs on a map of Britain. Invaluable if you have a business.

Available from: Roberta Smith DTP, 190 Falloden Way, Hampstead Garden Suburb, London NW11 6JE. Tel: 081 455 1626. Disk No. BU170. Price £2.30 including P+P.

FANTASY SLIDES

Slide Show

Fantasy Slides Vol1/JPEG Slideshow ZZZZZZZ. ZZZZZZZ. Huh, huh? Oh, the picture's finished loading at last. JPEG files may be wonderful for producing high quality screens but they don't half keep you waiting. Well, now that the first of the five pictures have loaded, what's it like. Ah, it's the scantily clad woman being rescued. By a muscle hero. From a scantily clad sorceress. And a monster. What about the next picture? Well, it's the scantily clad woman being rescued. Oh, purchase! When are we going to get something different? If you're into fantasy art why not by a book? You get loads more pictures at a far lower cost. The only possible reason for getting this disk is that you are a die hard fanatic.

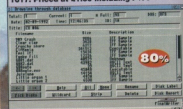
Available from: KEW-II, PO Box 672, South Croynen, Surrey, CR2 9YS. Tel: 081 657 1617. Price £1.50 including P+P (minimum order £5.00). 35% two disks).

DISK MANAGER V4

Disk Catalogue Utility

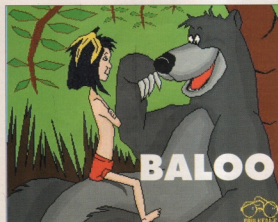
Have you ever wondered which disk a certain file was on? Most Amiga owners find that after just a few months they have a considerable library of disks, be they magazine covers, public domain, shareware, a paint package or, of course, your own data disks. Once you start getting past 50 disks or so, it can be a real pain to find that much needed utility or data. Disk Manager promises to overcome this problem for you. You should really have a second drive or a hard drive to use this program but it will work from a single drive. Once loaded, all you need to do is insert a disk and press the 'Scan' button. It will then read in the disk contents for you. You can specify files to be left out (e.g. devs and .Info) and you can also manually check which files it remembers. There are some excellent options for sorting through your files (e.g. all .Doc files smaller than 5K in size). Disk Manager is brilliant at what it does. Unfortunately, it will only work on Kickstart 2+ machines which means that it is useless for the majority of people who would like to use it. For instance, I have about 200 PD disks that friends are always looking for utilities from. I was going to make a catalogue disk using DM but most of my friends still have 1.3 machines. PD libraries are in the same boat with their catalogues as well. A 1.3 reader would have done the job, but it's not there. This program would have been awarded a score well into the 90s if the programmer had only thought about his likely users. It's a great big omission from the best utility I have seen in ages.

Available from: KEW-II, PO Box 672, South Croynen, Surrey CR2 9YS. Tel: 081 657 1617. Priced at £1.50 including P+P.



ART GALLERY

Lisa's here with another fine selection of artwork which has all been done on the Amiga.



by Paul Keddie, Fife, Scotland.

This picture is just one of the trillions of really superb pictures which were sent in by Paul Keddie. All the illustrations were done on his Amiga using DPaint 3 & 4.

NNNNNNN-19

by Sean Ryan, Waterford.

It's good to see someone from the 'ol sod producing such fine work with the Amiga. Sean Ryan sent in a rather fine collection of animations. This illustration is taken from a short sequence which show a Vietnamese soldier lurking in the shadows, reaching for his gun and then firing.



MONTAGE

by Adam Trotman, Birmingham.

This masterpiece was created in low-res on an A500 using DPaint IV.

DOORMAT

by Rodney Entwistle, Whangarei, New Zealand.



1. Using DPaint, a basic outline of the dog was created.



2. After filling the blocks in, work began on the mouth.



3. Next, all the details and internal edges of the dog and the antialias were filled in using freehand.



4. Then most of the background was blocked in. Finally, all the last details were added to the carpet and the background.

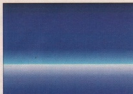
SLASH

by Martyn Tebbutt, Leicester. Martyn drew this image using a HiRes interlaced set up in 32-colour mode.



GHOST VESSEL

by Lorenzo Millio, Genoa, Italy.



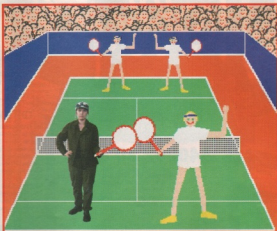
1. First, the various blue colours for the sky and sea were created in HAM mode using the range option. Then, still using the range option but with a different set of colours, the stars and the moon were added. The blue areas of the moon were done using the freehand shape tool with a different translucency setting.



2. To get the choppy sea effect, some waves were drawn which were then picked up as brushes and, using the translucency option, were placed on the sea again. More waves were drawn and the final touches were added using the smear and smooth option from the menu mode.

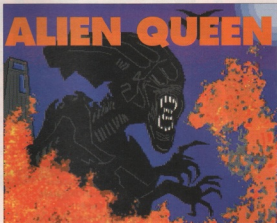


3. Next, the picture of the vessel was created on a spare page using magnify tool for details. The vessel was successfully placed on the pre-existent drawing and more details were added using magnify tool.



CATASTROPHE CORNER

I know Wimbledon was only a few days ago, but did you really have to get out your DPaint kit, crayons and child-proof scissors to do this Mr Lynch in Southampton. Have you never actually seen real people before, or is your eyesight on the blink? Look at that crowd! Where are you going to find a group of people with identical expressions, identical haircuts and no bodies? What kind of a place is Southampton if it causes you to come up with this kind of twaddle? As for the yellow shoes, well, it kind of explains your disjointed outlook on life. It's a good thing they aren't playing in the cold, because anoraks tend to slow people down at sport. I can't think anymore, I'm too disgusted. People like you shouldn't be allowed out.



This image was created by Jason Mitchell, Surrey using DPaint 3 on his A1200 with low res and 32-colour graphics.

SUPERMAN

by Richard Habbershaw, Hull.



1. First of all, only half of the body is drawn before it is cut out and flipped on its x axis to give a rough sketch of the main body.



2. The finished black and white sketch is drawn in free-hand.



3. The colours were filled in and then a pretty island was selected and rendered using Vista Pro to create a scenic background.



4. As the background was in HAM mode and the picture in halfbrite, there was some odd colour changes and some HAM fringing when the two pictures were put together. Therefore, the main picture had to be recoloured carefully avoiding colours used in the main background palette and altering the rest for the main picture to avoid colour changes and hopefully fringing.



5. Finally, the main picture and the scenic background are merged together in HiRes mode.

WARNING

Due to the exchange rate, our manufacturer's charges or due to current BSM shortage, some prices may differ, either up or down. During the several weeks before going to press and the end of the month of June, we would ask that prices be confirmed by telephone before ordering.

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Regen+ 1200 compat	138.50	free, call in remotely + receive fees	
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Regen Rookley	289.99	(VISA/PAYCARD) WITH FREE	

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CD-ROM & FLOPPY DRIVES	
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/1200 control (extra)	17.90	60002 33MHz + crystal	

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CU AMIGA SPECIAL

Welcome to our new look readers' offers. This month sees the launch of our new upgrades for the Amiga A1200.

Unlike some A1200 upgrades, ours are fully PCMCIA compatible. Designed and built in the UK exclusively for CU AMIGA - never has it been so affordable to upgrade an A1200 with more memory on a board also capable of adding a 68882 floating point maths co-processor at speeds of up to 50MHz.

How can we be so cheap? Well, thanks to the huge success of our campaign to upgrade all Amigas to a minimum of 1Mb, we have exceptional buying power. Also, because so many of our readers buy upgrades we can use the very latest manufacturing technology to produce our upgrades - and hence give you exceptional value.

So why upgrade your memory? Probably because a memory upgrade is the most versatile enhancement you can make to your Amiga. Apart from the fact that you need it to run the more powerful Amiga software there are many extra benefits too. You can use some of it as a RAM disk, just like a super-fast extra floppy drive. This means you can avoid the cost of a second floppy drive or hard disk. Some software that claims to need a hard disk will run on your Amiga from a RAM disk. A print spooler can save you time waiting for your printer to finish printing before you get on with your work, use your new RAM instead of upgrading your printer or buying an expensive buffer.

For reasons best known to themselves, Commodore 'forgot' a realtime clock for the A1200. Well, we've put it back with our new UK made A1200 clock for just £12.99. Getting more from your Amiga means at least 1Mb, getting the best means adding as much RAM as you can is the essential Amiga upgrade!

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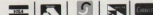
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AMIGA Workshop

ISSUE 20 AUGUST

Every month, we at CU AMIGA gather together the world's top experts on just about every aspect of the Amiga, and then get them to pass on their secrets. Amiga Workshop is where you can discover stacks of previously unknown tricks and techniques to help you get the very most from your Amiga. Starting off this month, we've got the first of our Buyers' Guides, with general advice on buying equipment, then there's the *OctaMED 4* tutorial, Q+A Masterclass, Peter Lee's Animation Masterclass, Wired World, Sound Lab, Q+A, Backchat and Points of View. If that's not enough to get your teeth stuck into, then maybe you should go out and buy a big sticky bar of toffee. Just don't blame use when all your teeth fall out. CU AMIGA - the mag that prevents tooth decay.

Regulars

166 QUESTIONS AND ANSWERS

CU AMIGA's own Odd Couple get their thinking caps on and take a deep breath before plunging into your trickiest of technical problems. See if they've solved your problem this month.

174 BACKCHAT

It's funny how Tony Dillon thinks he's got loads of friends now, just because we let him answer the readers' letters. Well, it keeps him happy anyway.

178 POINTS OF VIEW

With the World Cup finally over, Tony Horgan takes a look at the next generation of football games that are due to appear for the 1996 European Championships, and wonders if we'll be playing virtual space football on the moon in the year 2001. Then he wakes up.

OCTAMED 4 TUTORIAL PART 3

TIMER 00:10



150

This month we have a damn good look at all those obscure little buttons and panels that make OctaMED the powerhouse it is. John Kennedy and Tony Horgan take you on a tour of OctaMED's hidden secrets. If you ever wondered what the curious NO16 button does, you'll find out on page 150.

PETER LEE'S ANIMATION MASTERCLASS



158

Peter Lee's new series on animation continues this month with part two. What seems like a lifetime spent with his Amiga, Deluxe Paint and Brilliance, has given him time to develop a massive collection of animation methods, tricks and short-cuts. And here he is to pass them on to you.

SOUND LAB

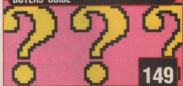
MUSIC-X Se



172

Just for a change, this month Music X gets the Sound Lab treatment. Effects processors can be a bit pricey, so seasoned Music Xer Darren Irvine passes on some tips on how to generate your own effects such as echoes and strobos, from within the Music X software.

BUYERS' GUIDE



149

Have you ever been disappointed when buying a product? Ever been ripped off or misled? Most people have at one time or another, and that's why we're starting a short series of articles giving advice on how to avoid the con-men, and get satisfaction every time.

Q+A MASTERCLASS

```
?> cd ram:
?> dir > pipe:testing
?> dir > pipe:testing
?> dir > pipe:testing
?> dir > pipe:testing
?>
```

154

AmigaDos is John Kennedy's chosen subject for this month's Q+A Masterclass. He's spilling the beans on how your lovely computer deals with devices. You thought you just had your floppy drive (DFD) and your hard drive (HD)? Well what about RAD, RAM, PCO, PAB, and PRT? The Kennedy man has the answers.

WIRED WORLD



165

Is there no end to the uses of the digital highway? It seems not, as John Kennedy runs up another massive phone bill. We're talking telephone numbers here! On page 165, the results of his tele-globe-trotting exploits are laid bare.

NEXT MONTH



177

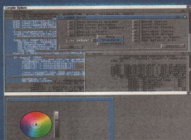
Find out what we've got in store for you in the next sizing issue of CU AMIGA, and have a chuckle at the picture of Andy Learning with a big head. No we don't mean that he's gone all big headed with all the praise that we heap him on, it's the mind-blowing issue that's coming.

BASIC Instinct

...have you got it?

HiSoft BASIC 2

at last!



HiSoft BASIC 2 shows off its AGA support

The Compiler

HiSoft BASIC 2 is a compiler that feels like an interpreter when you use it from within the integrated environment. It takes source code either directly or via the *include* statement and produces fast, efficient 68000 code; it is also possible to pre-tokenise your source code to obtain maximum speed of compilation. The syntax is highly compatible with other implementations including Microsoft QuickBASIC™ (PC), AmigaBASIC etc. allowing modern, structured programming with a high degree of portability between different machines. The graphics commands built into HiSoft BASIC let you take advantage of the AGA chip set.

You can link with assembly language and SAS/Lattice C programs and compile to memory for testing or compile to disk to produce your final, standalone masterpiece.

The Debugger

There are times when your program does not behave in the way that you planned. On these occasions, you can use TRON.TROFF statements to trace execution by line number, or you can invoke the HiSoft BASIC debugger.

This is a medium-code-level debugger, which displays the source code and object code of your program at the same time. You have access to all your BASIC sub-program and function names and you can step through the BASIC source code by line, setting breakpoints as appropriate.

The Libraries

HiSoft BASIC 2 comes with libraries that let you access the features of all versions of the Amiga operating system from Workbench 1.3 up to Workbench 3.1. The standard Amiga names are used, as described in the ROM Kernel manuals, making it easy to translate examples from C. There are examples of using and displaying IFF files, Datatypes, Gadtools gadgets & menus, Tasks, Sound etc.

The Package

HiSoft BASIC 2 is supplied with a comprehensive, 640-page manual which, in addition to user and reference sections, also contains an extensive tutorial on using the package.

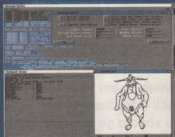
The system works on all Amiga computers with 1Mb or more of memory, at least one floppy drive, keyboard and mouse, in all 80 column screen resolutions. We recommend 2Mb of memory and a hard disk if you intend to work on larger programs or to take full advantage of the new operating system features.

Registered users of HiSoft BASIC version 1 can upgrade by telephone - please call for information

HiSoft BASIC 2 is a complete development system which is ideal for both the professional and the casual programmer.

Your programs can be written with the integrated, multi-window editor where there is a complete range of features that allow you to create, edit and run your BASIC programs without ever leaving the comfortable interactive environment: block marking with the mouse, cut, copy and paste, bookmarks for quick reference, fast, case-sensitive search and replace, flexible organisation of your text windows, compilation at the touch of a key and much more.

The editor takes full advantage of the new features of Workbench 2 and Workbench 3 and there is a version of the editor that emulates many of the advanced features of Workbench 2 under Workbench 1.3.



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OCTAMED 4 TUTORIAL

PART 3

In part three of our OctaMED 4 tutorial, John Kennedy looks at all the but-

tons, requesters and gadgets still hidden deep inside the ultimate Amiga soundtracker.

Although we've spent the last few months covering various aspects of OctaMED in some detail, there still seem to be about a thousand buttons which we have yet to explore, most of which we'll be covering here.

You've probably noticed the cluster of buttons at the top right of the OctaMED screen. Each of these brings up a different control panel, each of which deals with a different part of the program. We'll look at each of these in turn.

BLOCK

To understand the features of the block menu, you first need to know the difference between a track and a block — once you have mastered this, you are on your way to total tracker mastery.

A track is a single column of notes and effects — the normal display consists of four, because there are four Amiga sound channels. It makes sense to keep each track associated with a single sound channel.

Of course, OctaMED provides an extra four tracks of sound using a lot of programming trickery, and a further eight tracks if you want to use external MIDI instruments. The length of the tracks can be varied from one block to another. When the

from one Amiga sound channel to another.

With **SHRINK** and **EXPAND** you can halve and double the length of the tracks. Expanding the block will insert a blank line between every existing line in the block. Shrinking the block will take every alternate line, so use this carefully.

The number of tracks after **TRKS:** will decide how many tracks are present in the current block. Click 4, 8, 12 or 16 to change the number of tracks. Depending on the status of the **NO16** button, you may see all the tracks on screen at once, or a maximum of 8. See the section on **MISC** for more info.

LINES: controls the length of the tracks in the block. Although all the tracks in a single block must be the same length, different blocks can be of different lengths. For example, the main parts of your song may be in blocks which have track lengths of 64, whereas the introduction and ending may have tracks which are 32 lines long.

EDIT

Before you can add any notes to a tune, you need to invoke edit mode — this is usually done by clicking on the small 'E' button or pressing **ESCAPE** on the keyboard. However, the **EDIT** screen displays many features which can make entering notes a lot easier.

to 9 through to F, will turn the corresponding track on or off. You can also toggle the tracks with the tiny buttons just beneath the **NOTE** button, or use the numeric keypad. **SET** and **CLR** provide quick ways of switching all tracks on and off.

The **KEYPAD** option determines in what way the keypad operates. It defaults to toggling tracks on and off (**TRK ON/OFF**), although it can also be used to choose instruments (**SEL INSTR**). Different combinations of **SEL INSTR** and **TRK ON/OFF** will give you two ways of using the keypad to select instruments, and two ways of using the keypad to turn tracks on and off.

SPC will cause the cursor to move through the tracks in steps of two, or any other number you enter in the box next to it. This is handy for entering drum patterns. Click the **SPC** button or press the key just below **ESCAPE** to activate it.

The **ADV** — short for Advance — settings control what happens each time you press a key. Normally, the tracklist will scroll to let in more notes, but you can get it to work in reverse if you desire. You can also cause it to skip across tracks for weird stereo effects. The little button with



The **TRK ON** setting controls which tracks are active and will actually make a noise. Remember that there are up to sixteen possible tracks, although only the first four (or eight in special OctaMED

a picture of a speaker will let you hear the samples in the block as you move through the lines.

One of the most powerful features of the **EDIT** panel is the programmable keys section. This lets you assign a single note and command (e.g. C-3 0102) to a single key, or even assign a whole range to just one key. Highlight the note or range you want assigned to a key by holding down the right mouse button, and dragging it over the chosen part of the block. If you just want a single command, click the **NOTE** button, and if you want to grab the whole range, click the **RANGE** button. Now if you press **SHIFT** and the zero key on the main keyboard (not the numeric keypad), the range or note will be inserted in the block from the current cursor position. Use the little < and > buttons to move through the keys from zero to nine. This lets you set up ten different assignments. You can also assign commands and ranges to the left



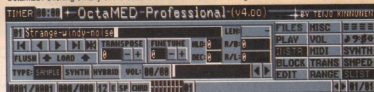
tracks are played, they scroll up the screen and each event is processed one at a time. When the end of the track is reached, the tracks flip back to the top and start again.

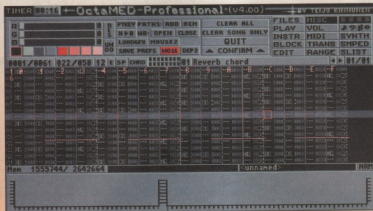
A block is a set of tracks, and could contain anything from four to 16 tracks. You create a song by writing all the different tracks, making up the blocks and then playing back the blocks in a sequence. It's a very simple and elegant way of composing.

The block editor is where new blocks and tracks are created, and their contents copied and deleted. For example, it's possible to select a track, copy it and then move to a different block and paste it in. In this way you can move tracks

mode) will generate sounds using the Amiga sound chips.

All tracks are turned on when you load up OctaMED. Clicking on any of the buttons from 1





SAMPLELISTS

If you don't have a hard drive, keeping track of where your samples are stored can be a real problem. Sample lists will let you create an addition to your song which remembers exactly where the samples used reside.

For example, you might keep percussion samples on one disk, and bass sounds on another. OctaMED will remember where each are, and prompt you for the right floppy.

Load the directory of the disk with your samples, and then click **DIRAdd**. If there are any files which aren't samples, use **Instr/DEL** to remove them – don't worry, they won't be deleted from the disk.

The samplelist can be saved by clicking on 'S' which will store the list of the samples used in a file called **MED_Paths** in the 'S' directory of your boot disk.

MISC

The majority of the **MISC** menu is taken up with the colour requester. Here you can alter the shades used to display **MED** buttons and screens, and each time you save a song the colour scheme will also be saved.

If memory is limited, **LOADGFX** will save you some valuable sample space. Rather than load in the graphics at startup time, OctaMED will only load them in as required.

NO16 will tell OctaMED not to display all 16 tracks on screen. This could prove useful if the 16-track display is too small to see on either your TV or monitor.

DEP2 will inform OctaMED to only use a two colour screen the next time it is run. This is another excellent way of saving valuable chip memory which can be better used for storing samples.

WB: OPEN/CLOSE will attempt to shut down the Workbench. If successful, this will also save some memory for samples.

MCUSE2 will switch to a new method of placing the cursor – normally the left hand button will

and right **ALT** keys. The **SPACE+DEL** key will make the spacebar double as a delete key.

INSTRUMENT

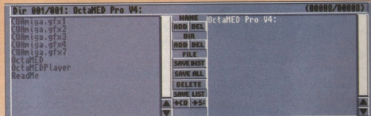
Each individual sound in OctaMED is referred to as an 'instrument', and it can be composed of a digitised sound sample, an OctaMED synth sound or both – a hybrid sound. You can also have MIDI instruments, which are none of the above.

Below the instrument name box are a few arrow buttons. These can be used to move from one instrument to another, either in steps of one at a time, or by jumping to the first or last instrument. The **TRANPOSE** value will transpose the current instrument up or down in semitone steps. The **FINETUNE** setting can be anything from minus 8 to plus 7, and will finetune the instrument up to a semitone above or below its normal pitch. **HL** defines the length of time the instrument will sound for, and **DEC** sets the decay rate (fadeout

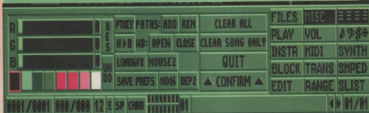
VOLUME

It's rare that all the samples used in a song will be of exactly the right volume. Although it is possible to control the volume using special codes in the track lists, it is sometimes preferable to fine-tune the overall balance.

The OctaMED mixing desk is fairly simple to use



OctaMED Professional © 1991-1992 Teijo Kinnunen & Ray Burt-Frost.



time). Lower numbers in the **DEC** box give longer decays. The **VOL** slider sets the default volume for the instrument, which can be over-ridden by volume commands in the blocks. **LEN** is the length of the sample, and **R/B** and **R/L** are the loop points.

— simply select the track you need to adjust by highlighting it, and then use the arrow buttons to set the level — the volume can be set from anything from 0 (quiet) to 64 (loud). The Master control setting will then adjust the volume of all tracks proportionally.

switch a track on and off. This can often be more intuitive.

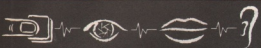
SAVE PREFS will store the current colour scheme and settings to disk so that every time you load OctaMED, your favourite settings are restored.

CLEAR ALL will remove all samples and song data from memory, and **CLEAR SONG ONLY** will remove only the song data – useful for starting again from scratch whilst keeping samples intact.

To make sure you only **QUIT** when you really need to, you must click on **CONFIRM** as well. That's the end of the OctaMED tutorial hope you enjoyed it. (2)

NEXT MONTH

The notation editor gets a look-in next month, along with even more of those miscellaneous bits and pieces. Until then, keep on tracking.



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MASTERCLASS

What happens when John Kennedy is left to his own Devices? He starts playing with AmigaDOS, that's what.

If you open a Shell and type ASSIGN, not only will you get a list of the current directories and volumes which have names assigned to them, you'll also get a list of all the available AmigaDOS Devices.

To the Amiga, a Device can be almost any thing from a floppy drive to an abstract piece of software. Devices control the input and output of

the Amiga 4000 comes with a high-density drive, you still use the same name. For example, to format a floppy disk you would enter:

```
Format drive df0: name MyDisk
```

I usually put FFS NOICONS after the above and if the drive has been formatted once before, adding QUICK will speed the process incredibly. This is also the fastest way to delete all the files on a disk, so don't mess with it. If you add an extra floppy drive to an A1200 or A500, the name will be df1: so you can copy files from one disk drive to another using the following:

```
copy df0: df1: ALL
```

If you have a Big Box Amiga (A1500, A2000, A3000, A4000) the drive naming is slightly different.

```
format drive dh1: name BigDisk FFS  
NOICONS QUICK
```

The QUICK is essential if you don't want to waste time. Even new drives will accept a QUICK formatting, but this will only work after the drive has been initially prepped with a program such as HDToolbox. Remember – formatting a drive will delete EVERYTHING on it, so don't do it to your friend's computer for a laugh.

NOICONS will prevent a Trash icon from appearing – it's a matter of taste, but I certainly never use it and so always use NOICONS.

RAM:

The RAM disk is always there on the Workbench when you boot up your Amiga. It's like a very fast floppy or hard disk, and is very useful for storing data temporarily because as soon as you do a Warm Reset (CTRL-AMIGA+AMIGA) or switch the power off everything is lost forever.

During the boot process, the Amiga copies some files into the RAM: disk. These are usually temporary files for any software you have installed and are kept in the ENV drawer (they are copied from ENVARC which is stored on the boot disk). The T and Clipboard directories are also kept here as fast access to their contents is usually required.

RAD:

The RAD: device is an interesting idea, it's a disk drive which doesn't actually exist. Instead, it's a section of memory which only pretends to be a disk drive, which can be extremely useful if you only have one floppy drive.

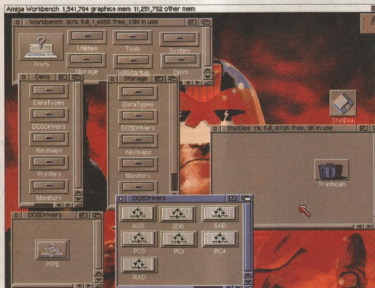
Before you can use RAD: (which stands for Recoverable RAM Drive), you will need to put it into the Amiga system by using the Mount command. If you have AmigaDOS version 2 or 3, you will need to make sure that RAD: device has been copied from the Storage/DOSDrivers drawer to the Devs/DOSDrivers drawer and enter the command Mount rad: from the shell. Alternatively, double click on the RAD: icon in the Storage/DOSDrivers drawer.

The RAD: disk should be loaded, and appear on the Workbench. You'll need to format the RAD: like any other disk so enter:

```
format drive rad: name Rambo FFS  
NOICONS QUICK
```

You can now treat the RAD: like a super-fast disk drive. You can even copy disks to it which can speed up mass duplications of PD software considerably. Workbench 2 and 3 systems are set-up so that RAD: is exactly the same size as a standard low-density floppy disk, but previous versions of Workbench will require delving into the Mountlist to make the necessary alterations.

Unlike RAM: RAD: can survive a Warm Reset (CTRL+AMIGA+AMIGA), and it is even theoretically possible to make the computer reboot from the RAD: if you can spare the memory imagine Workbench loading in seconds, not minutes! You'll have to make sure the RAD: disk is 'bootable' first, although the AmigaDOS INSTALL command won't like this. Instead you'll need to Diskcopy an already bootable floppy disk to RAD:



This complicated Workbench 3.0 display will give you an idea of where your device drivers are. In the Workbench drawer you'll find DEVs and STORAGE. The devices in the DEVs drawer, in this case only PIPE, will be automatically mounted at startup. To use the drivers in STORAGE, double-click on the icons. If you drag them into DEVs and reboot, they will automatically be mounted.

information to and from the Amiga, and by dealing with them directly you can save yourself some time and effort. This month, we'll take a in-depth look at common devices and how they can help you.

HARD AND FLOPPY DRIVES

Disk drives are the simplest devices to deal with because you can see them, touch them, even break them (though they cost you a lot of money to replace).

DF0: is the device name for the standard Amiga internal floppy disk drive and even though

As these machines can support another internal floppy drive, any floppy drives added externally will actually be called df2:

Hard drives are named in a similar way, but the exact name will depend on the what they were christened at the formatting stage. Names such as HD0: and DH0: are common.

Remember that each partition on the drive will have a unique name, so drives called HD1: HD2: are also likely.

Formatting IDE hard drives (those fitted to A600s, A1200s and A4000s) is easy, you can treat them like giant floppies. To format a disk drive partition DH1: use the following AmigaDOS statement:

or use the install utility which programs such as Directory Opus come with.

For a much easier life, find the Public Domain program StatRam v3, which works a lot better than the original RAD. It also is a dynamic memory device, in that rather than reserve a block of memory immediately, it changes size to accommodate what ever is stored in it. Highly recommended.

PC0:

Another special AmigaDOS v3 DOSDriver device lurking on the Workbench disks is PC0. As the name might suggest, PC0 will enable the Amiga to read and write IBM PC clone disks. This is incredibly useful if you need to swap data to and from other computers, as practically all hardware will cope with PC format disks.

Once you start PC0: (in the same way that RAD: is started either by mounting it by hand, or clicking on the icon) you can pop PC disks into the Amiga's disk drive and read and write to them.

Unfortunately, the PC has an antiquated disk handling system, so remember to keep names to the form of eight characters, full stop, three characters or CrossDos will start to make its own names up.

If you are copy text files to or from a PC disk,

REDIRECTION

You might be wondering what the greater than and less-than signs which appear in the examples are all about – so I'll tell you. Using these signs it is possible to redirect the output of command to another file or program. For example, let's pretend you want to list all the files on your floppy (with the DIR command) but instead of on-screen, you want the list to be in a file which you could then load into a word processor or send to a printer.

Instead of simply entering DIR, type the following:

```
dir > RAMdrivefile
```

The contents of the directory will be placed in a specially created file called 'myfile' in the Ram disk. You can look at it by entering:

```
type RAMdrivefile
```

There is no reason for using the Ram disk other than it's a lot speedier than a floppy disk. You can also send data into a command using the redirection sign in the other direction, see the NIL: device example for more details.

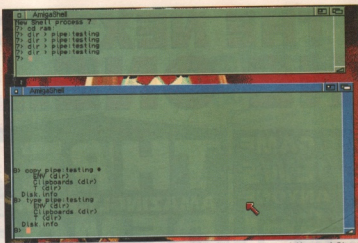
you might find that they either come out double-spaced, or all on one line. The remedy to this problem is the CrossDos commodity which is supplied with the Workbench disks. Run it, and all should be well.

PRINTING DEVICES

PAR: and PRT: are the two AmigaDOS devices which can be used to drive a printer normally connected to the parallel port. It turns out that PRT: which is the dedicated printer device will also work with the serial port as it depends solely on how you have set up your preferences using the Workbench preference programs.

Assuming that you are using the default case of a standard printer port, both PAR: and PRT: send data to the parallel port. The difference is that PRT: is specially designed for printers, and will use the selected printer driver to expand special control sequences, select fonts and produce graphics. Trying this with PAR: won't work.

Using PRT: it is easy to get a hard copy of



Not perhaps the most useful, but certainly a rather interesting device, the Pipe: allows data to be copied from one shell to another.

anything which appears in a Shell window. Simply re-direct all output to the PRT: device, like this:

```
dir > PRT:
or
copy from:startup-sequence to
PRT:
```

Times when you would actually use PAR: are few and far between, perhaps if you had some extra hardware connected to the parallel port it might be useful.

SERIAL DEVICES

There are also two devices which deal with the serial port, SER: and AUX: although they are rather different from their parallel counterparts.

Using the SER: device data can be sent to the serial port, but first it enters a special buffer held in memory. This means that data might not necessarily show up at the port immediately which can cause unexpected problems.

However, when communicating with other circuits connected via the serial port, SER: seems to work best: when we added a robot to the serial port in ages past (CU AMIGA, September to December 1993) the software supplied used the SER: port.

In contrast, the AUX: device isn't buffered and so the data sent and received appears immediately. AUX: can be quite fun, especially if you have another computer and a Null Modem cable. If you connect the computers with the serial port (switch off first) and start a terminal (comms) programming running on the second, when you enter:

```
newshell aux:
```

The second computer will be able to access the files on the first machine. This simple form of networking is described in more detail in the excellent Bruce Smith book – *Mastering AmigaDOS 2 Volume One*.

MISCELLANEOUS DEVICES

One of the most under-used AmigaDOS devices is the Pipe: The reason is very simple – you probably won't need it.

Think of the Pipe as a temporary file held in Ram, which can be used to share data between different processes.

To see it in operation, open two Shells in the Workbench. In the first shell, enter:

```
dir > pipe:none
and in the other enter:
```

```
type pipe:none
Amazing, eh? Perhaps slightly more useful is the CON: or Console device. Try copying a text file to CON: like this:
```

```
copy :startup-sequence con:
```

Remember that the 'From' and 'To' in the copy command are optional. You should see a window opening the contents whiz by. Try this as well:

```
copy :startup-sequence con:pop
```

The window should now open to cover the entire workbench.

The NIL: device is more useful than it would at first appear. When you send data there, nothing happens. When you try and get input from it, there isn't any. How could this possibly be useful?

Sometimes, when you start a CLI program, either by typing only its name at the Shell, or typing RUN <program-name>, you'll see a window open. Sometimes the Shell will seem to lock up once the program has finished. Now this can prove to be more than a bit of a nuisance, especially if you are trying to run the program from your startup-sequence.

Instead, you should direct output and input to and from the NIL: device, like this:

```
run >NIL: <NIL: <program-name>
```

The program will then run, not opening any windows, and not locking the Shell.

The final device we'll look at is one which only non-WB3 owners will be able to use – the SPEAK: device. From WB3 onwards the Amiga's text-to-speech device was dropped from the distribution of Workbench, so this will not be relevant for A1200 or A4000 owners.

Other Amigans can have hours of family entertainment by redirecting text to the speech device, like so:

```
dir > SPEAK:
```

NEXT MONTH

Even more top hints and tips from our 'Master' of all that is Amiga.



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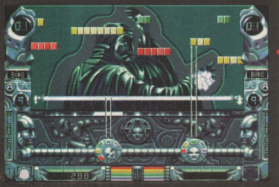


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LET'S GET ANIMATED

PART 2 From scissors to searchlights, Peter Lee offers some cutting and illuminating help on getting your animations moving in the top two art packages, DeluxePaint and Brilliance.

Both DeluxePaint and Brilliance offer a wide range of automatic tools. But there comes a time when you have to get your hands dirty, and manually control what's happening on screen. This is particularly true of eccentric movement — having brushes whizzing this way and that is pretty difficult using the bare horizontal and vertical controls offered by the programs' requesters.

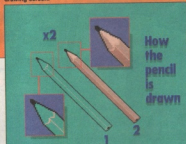
There will also be times when you will want to define your own anim-brush, and move that across the screen too. Once again it's unlikely that the software alone will let you achieve exactly what you want.

So in a nutshell, you have to control the drawing software, and not the other way around, to get exactly the kind of effect you need.

Our tutorials this month focus on hands-on animation; we'll be combining all the great techniques which make Amiga graphic software so special, and also



We're ready to get things moving, now the text has been entered onto our master drawing screen.



...but first, we need to draw a pencil. This is simply a matter of using the straight line tool, and realistic colouring. If you wanted, you could draw a paintbrush, or fountain pen.

centre of the screen, about the size of our illustration. This will be our sheet of writing paper.



Using the pencil as a brush, we start the sequence as if it had just written the letter H...

value. OK the requester, and select the medium-sized round brush, with the blue you chose as your background selected as the foreground colour. Using the straight line tool, draw out a row of 'holes' across the top of the grey rectangle so they give the appearance of a page pulled from a ring-bound memo pad. TIP - before drawing out the line, hold at a time across the words, your finger on the SHIFT key to ensure a perfectly horizontal line.

It's time to select your font, so right click on the text tool icon (The capital A), and select the font you'd like to use. I've used a script one to give an added appearance of writing, but the choice is yours. Type in your message.

Our example would be of use as part of the title sequence. The shadow adds to the realism of the scene, because the pencil point is nearer to the paper than the end, you have to tilt the shadow like this.



Turn the background to mid-blue and clear the screen to that colour (right click the mouse button on your choice of blue, and left click on the Ctrl icon or press SHIFT+K). Draw out a white rectangle in the

for a home movie, but it could be anything relevant to you.

Pull down the Anim menu, and select Frames/Set #. When the requester appears, type in the number of frames for the sequence, which in this example is 16. Your original drawing will be copied to every frame in the animation, which is where we'll leave it while we create the second key player, the pencil.

Switch to the Spare drawing screen (keyboard J).

As you can gather from the illustration, the pencil is a simple object drawn with straight lines using the smallest brush. Before drawing it, go back and right click on the Line requester and choose the Continuous option to disable the dotted line function we activated earlier. To make sure the lines don't show the jagged edges associated with such a low resolution, try to follow the angle used for the pencil in our example (which is 45 degrees). Use light and dark browns to fill in the pencil sides and give it a solid feel. The sharpened point is a brown triangle with a black line for the lead, as you can see from the enlargement.

Cut out your pencil as a brush, and switch back to the animation (the J key, remember). If you are not on the first frame for any reason, go to it by pressing key 3 and entering 1 in the Go to requester. Clear the menus off the screen by pressing F10.

Place your pencil manually with the point a little way in from the first few letters, and tilt it on the screen with a left mouse click. Move to the next frame by pressing key 2, and position the pencil brush a little further along the letters, and point it down.



...until as the final frame nears...

TUTORIAL 1 DPAINT: DRAWING ATTENTION

be finding out how much difference our own input makes.



Make your sheet of paper look like it's been ripped out of a spiral-bound memo pad with this quick and easy dodge.

of writing on screen, you can use it to create many variations of the same theme. Here's the basic technique:



...It completes its journey with a flourish!

Continue this until you have placed it across all the words of the sentence; your last frame should coincide with the pencil's final position on the notepad after the last item you want to be 'drawn' in the animation.

In the case of our example, shown here, this is the curved line flourish.

7 Playing the sequence back will now show a pencil moving pointlessly across a sheet of paper with text already on it. To get the realism you need to carefully erase all the text on each frame which occurs after the pencil point. For instance, if your first frame shows the point at the end of the H on the first word, remove 'ome Movies'. You could usefully use the stencil to protect your drawing as you erase the unwanted text, but care will see the job done.

8 Once you reach the final frame, all the text should be intact, and once the frames are played back you should get a good impression of a moving pencil drawing out the text. But to add the professional touch, how about a shadow for the pencil? OK - let's do it.

9 Switch to your spare screen, and the pencil. Cut out the pencil, and select darkest mid-grey as the foreground colour. Press the F2 key, and the pencil retains its shape, but becomes solid colour. This is what we want, so switch back to frame one of the animation.

To convey the impression of a pencil whose point is nearer the paper than the chewing end, we can rotate the brush. So from the Brush pull down menu, select Rotate and Any angle. Rotate the brush about 10 degrees to the right.

For an exact measurement of the angle, switch on Co-ordinates from the Prefs pull-down menu first of all.

10 Adding the shadow now requires two small efforts on our part; from the Process menu turn Translucency on. This will halve the darkness of the pencil brush as we paint and create a realistic shadow. Now call up the Stencil requester (Effect/Stencil/make) and protect the original pencil

colours. Once this is done you can paint down the shadow on screen 'under' the point without over-painting the pencil.

11 Move forward manually through the sequence, positioning the shadow in the right spot under the moving pencil. When you've finished, turn off the stencil and play back the animation. If things move too quickly, slow down the rate by pressing the left arrow key repeatedly until it plays realistically

TUTORIAL 2

DPAINT

ALL CUT UP

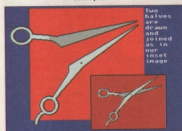
Object effect - To animate a pair of scissors across the screen, slicing through a picture which

Mode: 32 colour, low res.

Again, a simple enough animation which can form the basis of an extended project of greater depth and detail. But until then, here are the basics:



Creating the scissors is no easy task, but once you have drawn them open, you can use DPaint's Rotate feature to swing one blade around into the closed position.



Here you can see how the scissors were created. Try to use a handy pair at home rather than copy this.

1 Drawing the scissors are the hardest part of the whole 15 frame animation. I've used hairdressing scissors because they were handy, and you can copy my example if you like. But for perfect results, you should really use your own home scissors as a model. To make life easier later on, look at the two blades as individual items, and draw them separately, as if the scissors were in the open position.

2 Once each blade is drawn and saved to disk as a brush, you can cut the front blade out, and overlay it on the other to make the finished article. Switch to a blank spare page now, and create a two-frame animation (which of course has nothing on it yet).

Now copy your open scissors drawing onto the first frame, switch back to the spare screen and clear it.



The first cut is the deepest. The open/shut scissors animbrush moved diagonally from the bottom left.

Activate the Brush/Rotate/any angle option from the pull-down menu, and manually rotate the brush. I found an angle of 19 degrees worked, but you will have to judge by trial and error when the rotated brush appears in the correct position relative to the back blade. You may also find you need to touch up the rotated blade, as straight lines tend to turn jaggly while doing this.

4 Position the new blade on top of the back one, cut out the finished item as a brush and switch to the animation frames. Carefully position your new brush relative to the existing picture of the open scissors,

but don't paint it on screen yet. Press key 2 to advance to the second and still blank animation frame, then paste it down. If you play the animation now, you should see the two frames giving the appearance of a pair of scissors opening.

5 We need to save this sequence now, but not as an animation, as we shall be overlaying it on other screens, it needs to be turned into an animated brush - or Animbrush. To do this, from the Anim pull-down menu select Animbrush/Pick up, and you will see large cross-hairs on screen. It is



The letter 'o' has been 'cut', and begins to drop out of sight.

important you don't miss out any part of either of our two drawings as you drag out a rectangle to encompass the image area we are going to be capturing. Picking up an Animbrush in this way allows DPaint to automatically work through every frame and copy the areas of screen you have defined. In our case there are only two frames, but

IDEAS

Once you have mastered the trick, try using your own handwriting as the text. How about a paint brush actually 'painting' a picture on screen with a series of brush strokes?



Now it's the turn of the 'u'. Portion of the image. Notice how by now the 'u' has vanished.

sequence first by pulling down the AnimFrames/Delete Frames requester and selecting All frames. Your text can be anything you like, because the technique is the same – I just chose my text as a relevant example.

Use a text colour different from any you may have used for the scissors, as this will be a vital link in achieving the effect. Once you're happy with the text. Pull down the AnimFrames/Set # requester, and enter 15. Your text will now be copied to every one of the new frames created. Copy the frame of text to your Spare screen for reference, we'll need it later.

If your Animbrush of the scissors is not already loaded in memory, load it now from the Anim/Animbrush menu. The beauty of Animbrushes is that they advance a cell (or frame) each time you paint one down.

We shall be painting the Animbrush down manually, so start at the bottom left corner of frame 1 and click the mouse button once, advance to the next frame by pressing key 2, and move your scissors brush to the right and up the screen a few inches before painting down the Animbrush again.

Repeat this for the first five frames, and try to have your scissors move across virtually the whole diagonal of the screen.

1 You can repeat this procedure twice more (or as many times as you wish), beginning at the next frame in the sequence. But to add variety, flip the Animbrush either horizontally or vertically (keyboard x or y) and have the scissors moving in the direction of the points. Again, move the Animbrush manually for five frames each time.

2 More manual labour now. We need to make it appear that the letters under the scissors fall down the screen. This is not too difficult, thanks to the stencil. Call up the Stencil requester, and protect every colour except the one you used for the text. Switch to the spare screen (where you stored a whole copy of the text frame) and cut out the first letter the scissors pass over.

In our example, it's the 'o' of 'out', and the event happens at frame 3. Switch back to the first frame of the animation, and manually progress frame by frame (remember, key 2) until the letters pass the point at which a letter would have been cut.

3 With the stencil on, you can use the letter brush previously cut out from the spare screen to fully erase it from its position in the animation.

You also need to erase it from the remainder of the frames too, because it's history from now on.

4 Turn off the stencil, and using key 1 to step back a frame at a time, go back to the first frame where the letter has been cut (frame 3 in our example). Manually place your cut-out letter a little way down from where it should be, and paste it on screen. Advance a frame (key 2), and position it a little lower. Do this over the next three frames until the letter has almost vanished off screen.

It works on how ever many you have created. Save this Animbrush straight away, by using the Anim/Animbrush/Save menu option.

5 Now it's time for the text. Clear the decks for the main

12 Repeat this cycle: stencil, cut out appropriate letter from spare screen, erase letter on animation as scissors pass and on subsequent frames, paste letter falling down screen. Eventually your animation will have fewer letters on screen as it progresses. Take care not to overlap the falling letters on to frame 1 – this must remain intact; start your last letter falling four frames before the final frame, and make it disappear on the very last frame.



A fine pair of letters – CU!

IDEAS

Instead of text, you could have an actual picture on screen, which could be snipped into falling pieces. To extend this, you could have one image 'uncover' another as it is sliced apart. TIP: you would need to use the Fix Background and stencil extensively for this.

TUTORIAL 3

BRILLIANCE

SEARCH ME!

Object of effect: to simulate a searchlight picking out and highlighting darkened objects.

Mode: 32 colour, low res.

Brilliance hides a lot of its power beneath the surface, and what this means to you is that you can create some really innovative effects very quickly. Take this searchlight beam effect for instance.



These are some of the control panels we'll be using in this tutorial. They are accessed from the main Toolbar menu, usually by right clicking on an icon. To make them disappear quickly, hit the Space bar.

feeling of depth. This is done in exactly the same way as you would do it in DPaint – namely pick up

your object as a brush, right-click on the colour you want as the drop shadow, and right click your brush on screen, creating a silhouette of the brush in your selected colour. Now paint your original brush down on screen, offset slightly over the shadow.



2 I wanted the text to appear as if it had been sprayed on the wall, and luckily Brilliance has an Airbrush mode of painting. Select it by clicking on the toolbar icon which looks like a can of spray-paint.

We need a fine spray, so you may have to alter the size of the 'nozzle', to do this, right click on the spray icon, then click on the Size icon, and on screen make the circle

smaller. Bring the flow slider to 80%. Select white as your paint colour, and draw your text on the wall.

3 To add authenticity I smeared some of the text, as if the paint had run and smudged into the brickwork. The Smeare option is one of scores available from the Paint Mode requester, which is accessed either by pressing F4 or right clicking on the Draw Mode toolbar icon (which looks like a mess of colours).

4 To add authenticity I smeared some of the text, as if the paint had run and smudged into the brickwork. The Smeare option is one of scores available from the Paint Mode requester, which is accessed either by pressing F4 or right clicking on the Draw Mode toolbar icon (which looks like a mess of colours).



Here you can see how smearing the letters gives the impression of rubbing paint.

5 The bricks and text are in place, but how to achieve this clever effect? Before creating any anim frames, we have to Fix the background. This will preserve our screen, no matter what we do to it later, but it will not affect any special effects we will be doing.

To Fix it, simply click on the Toolbar icon which looks like an open padlock, and the job's done.

6 We are going to darken the image now, so later we can brighten up patches of it with the light effect.

To do this, select black as your foreground colour and from the Draw Mode menu (see stage 3 to access) select Colorize, with 50% set in the Amount slider at the bottom of this requester.

7 Select filled rectangle from the drawing tools, and drag out a rectangle which covers your image, it will remain, but be darkened considerably.

7 Now's the time to create our animation frames, so call up the Animation menu by clicking on the Toolbar Animation tool (which looks like a movie camera).

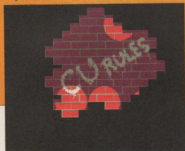
Click on the Set # box, and enter 15 as the total number of frames in the sequence.

Click on proceed, and our original drawing of the wall is now copied to 14 other frames, with the background fixed and colours darkened.

8 We need to make the searchlight new, so choose a blank area of the screen (or swap to the spare screen if you like) and draw out a filled circle in any colour, roughly about the size of a 10pence coin.

Cut this out as a brush, deleting it from the screen afterwards if you used an animation frame to draw it on.

9 To easily move the beam across the image, we will use a combination of Anipainting and Segment draw. This sounds slightly complex, but

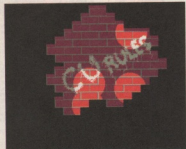


The drawing having been covered with black at a low transparency, everything is now dull — except where our circular brush erases the darkness and reveals the fixed background. In fact it's a piece of cake. Activate Segment draw by clicking on the Segment tool (a diagonal dotted line), and in the box for Points, enter 15. This will draw our brush 15 times no matter how long the line is we draw with it.

Next, select the straight line tool, and we're ready to animate.

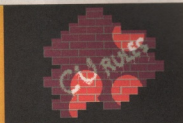
10 I started the searchlight at the bottom left of the screen, and made it move diagonally right.

Subsequent beams were placed at different starting points to move across the screen over the whole image. To animate, begin on frame one and keep your finger pressed on the Alt key (Next to the Amiga key to the left of the space bar). Using the right mouse button, drag out the line in the direction you want, and watch the path of the



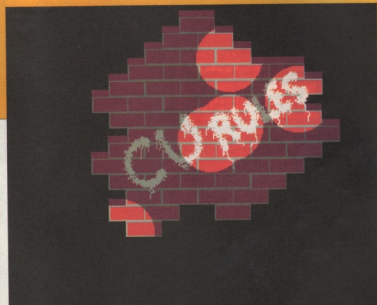
The spotlights play over the wall...

beam being registered on screen. It will not paint until you release the mouse button, so when you're happy with the direction, let go of the button, and Brilliance will paint the circle over the image moving it throughout the 15 frames. But since we fixed



The spotlights play over the wall....

the background, it cuts through the dark image to reveal the clear, bright original underneath — hence the lighting effect.



...coming from all directions.

11 Repeat as many times as you like, and the animation is completed. Remember to unlock the background to free memory once you have finished. CU

The final touch — a line of text, if you like.



Spotlight Spotlight Spotlight

Use it to define a brush

Range of blues used

Various spotlights.

IDEAS

By increasing the darkness of the image, you can have an almost black screen whose main picture is invisible until a beam hits it, picking out letters as it goes, or a light-house or a car moving through the night. Picking out parts of the main image, look's good too.

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Hone your animation skills even further when Peter Lee guides you through more rewarding tutorials in Brilliance and DeluxePaint.

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2. What RAM Expansion can I use with the CDTV? I have seen a 1Mb Super Agnus advertised in various magazine, what is this?
3. Is there an internal genlock available for CDTV? Will the GVP and Roggen Genlock work with it?
4. What use is the memory card slot on the front of the CDTV?
5. Should I buy an A1200 instead?

Kenneth Ho, London.

Don't be ashamed of owning a CDTV, they are still the best finished and best looking Amigas ever made (although the new Amiga Tower system is a looker.)

1. Yes, you can. Indi advertised a SCSI drive for quite some time. The interface card fits inside the CDTV casing, with the hard drive fitting externally. I know of no CDTV hard drive which can fit totally inside. Unfortunately, there is no way to upgrade to *Workbench 2.04* as although the necessary ROMs have been made, they were only ever made available to developers. Boo, hiss.

2. CDTV RAM expansions are very difficult to come by, as there is no equivalent to the A500's trapdoor (the CDTV is very close to being an A500 in a black box).

The Super Agnus is an improved version of the Agnus custom chip, and by adding to it you can increase the chip ram from 1Mb to 2Mb. The Super Agnus expansion boards come with the extra memory in place. It's the only way I know of expanding the memory on the CDTV.

3. Yes, again Indi advertised just such a piece of kit. Apparently there is a button on the CDTV remote control especially to toggle on and off to let CDTV graphics overlay the normal TV picture. It was ahead of its time.

4. Not a lot. It's a sort of early PCMCIA slot which was originally planned to allow games and other data to be stored temporarily.

5. Certainly. Go ahead and get an A1200 as they're great. But hang onto the CDTV because you can, via Parnet, access the many CD-ROMs of Public Domain software now available.

CD VS MEMORY

After waiting patiently since Christmas for the CD-ROM drive to appear, I was delighted when I read the May '94 issue of CU AMIGA, which broke the news that Commodore were soon to be releasing a CD-ROM drive for the A1200.

However, before the appearance of the CD1200 I took a trip to Gordon Harwood's to check out the Blizzard Board. Wonderful! I thought, what a

speed increase this board would make to my Amiga.

Now I can't make my mind up. I'd love to join the CD Revolution, but I also want the incredible speed of the Blizzard. Which should I go for?

Jamie Wilson, Sheffield.

You are not alone Jamie, many A1200 owners are in a quandary as to the best way to upgrade their computer. Which would be better: CD-ROM and CD32 compatibility, or extra memory and possibly a new processor too?

The Commodore CD1200 looks good, and it can't be denied that the ability to stick a 4Mb SIMM in the CD-ROM drive provides a reasonable degree of expansion. However, suddenly there is a new generation of add-on CD-ROM drives for the A1200, and they are making it look as though the third-party manufacturers have beaten Commodore at its own game.

Looking through the advertisements and listening to the grapevine, there are now several expansions which provide an A1200 CD-ROM interface connected via the PCMCIA slot, leaving the trapdoor free for memory or accelerators. Although these drives will work perfectly with the PD collections and PhotoCD disks, the big question is whether games will work, as there is no way the third-party companies can put an Akiko chip on the interface. Rumour has it that a new *Workbench* upgrade will emulate the chunky-planar conversion routines in software if the Akiko chip isn't present, but only time will tell.

However, as predicted in the April issue of CU AMIGA, at least A600 owners will be able to connect a CD-ROM drive to their computers.

CAN YOU HEAR ME?

I am a newcomer to computers, and I have recently purchased a Commodore A600 with RAM upgrade, Microvite monitor and Screen Beat 3 Speakers. I bought CU AMIGA with Disk 80

(Octamed 4) which I loaded. Although the program runs, there is no sound. Could you please let me know where I have gone wrong?

B.C.Sharman, Ipswich.

First things first, check the connections. Are the speakers plugged in? They should be connected to the AUDIO L and R sockets at the back of the Amiga and also to their own power source.

The next thing to check is whether the Amiga is actually generating any sound at all. If you load a game or demo, are the sound effects present?

Assuming you can hear something at this point, reload *Octamed*. *Octamed* makes sound by replaying sampled musical instruments. It won't make a peep until you have loaded in a sample. Load in a sample using *LOAD INSTR* from the *FILES MENU*. Alternatively, load in an example song. Now depending which keys you press you will hear the sample replayed at different pitches. Remember though, the coloured bars will only be displayed if a sample is being replayed.

HARD GAMES

My daughter received a Desktop *Dynastix* pack for Christmas and we recently upgraded it with a 120Mb hard drive from Trilogic in Bradford (good value, great service). It then set about installing some software, and this is where I encounter problems:

1. *Indiana Jones* and the *Fate of Atlantis* will only run when the enhanced chip set has been selected from the boot menu.
2. *Indiana Jones* and the *Last Crusade* will only run when I disable the CPU caches from the boot menu. Is there any way that these two games can be made to run automatically from the hard drive without messing about with the boot menu?

Philip Blakemore, Winsford, Cheshire.

Well, at least look on the bright side, you have the option to disable the new features without opening the case and physically removing the new hardware. Blame the software companies for not following Commodore's rules. I don't believe it is possible to switch to ECS mode after the Amiga has booted from disk, so unfortunately *Fate of Atlantis* will always need messing with the boot menu. *Last Crusade*, however, only needs the CPU caches switched off. Incidentally, the

cache is an area of high-speed memory built into the 68020 processor which speeds up some operations. Unfortunately, some badly-written software will fail when the code is held in the cache. The cache can be turned off from the boot menu, but also whilst the computer is running. The Shell command CPU will return data on the existing set-up, but try entering:

cpu nocache

There is a good chance this will solve *Indi's* problems. You can then make a special script and attach it to an icon with IconX to perform this command and then load *Indi* automatically. If you can hold out until next month's AmigaDOS Master Class this process will be covered in more depth.

WILD WEST

I have fitted a Western Digital 3.5 inch hard drive to my A1200. All is well except that the system is unable to mount the drive on start-up. This means the drive remains unrecognised until it is mounted manually by the shell. Is the drive taking too long to spin up and therefore missing the chance of being recognised by the operating system? If so, can the startup-sequence be delayed in order to allow the drive to rev up? Or am I doing something that with the jumper settings?

By the way, I have tried a separate power supply, but it was no good as rebooting still results in the drive shutting down momentarily. Come on chaps, is there a solution, or do I have to boot from floppy from now on?

Kevin Lee, Plymouth, Devon.

Although the IDE disk interface fitted to the A1200 is a recognised standard, there are many variations. I've experimented with many, many drives and found exactly the same problems with drives manufactured by Connor and IBM.

Sometimes the drives would not boot straight away, but warm resetting (ie pressing the two Amiga keys and the Control key all at once) a few seconds later, often got them working.

Both the Connor and IBM drives displayed this annoying characteristic, whereas Seagates worked perfectly.

I solved the Connor drives by swapping the jumper setting that defined the drive as ICS or CAM. I have no idea what it meant, but the drive worked perfectly from then on and very quickly too. Connor drives seem to be the ones that worked the fastest.

The IBM drive was made to work by cutting pin 1 of the 44 way IDE ribbon cable, and you might like to try doing this on your system.

DOWNGRADING

I own an A500+ with an external floppy drive and some extra memory. I am going to upgrade to an A1200 with a 80Mb hard drive, but have been told by a computer store owner that you cannot buy a PC emulator board for the A1200, but you can for the A500.

Is this true, as I use Windows at work and would like to extend this use at home. Also, can you buy a disk stacker for the Amiga like we use at work on the PC?

David Watters, WallSEND, Tyne and Wear.

The A500 can indeed be downgraded to PC compatibility via the side expansion slot and it costs £99 from Silica Systems (081 309 1111). The catch is that you need to own a GVP HD8+ hard drive before you can do this.

Hardware emulation of the PC on an A1200 might be possible if the recent advertisements for the PCMCIA version of Emplant are anything to go by.

As soon as we get a review model, we'll let you know.

Disk stacker software is available for the Amiga from Power Computing, although you might like to try the public domain/shareware program *PowerPacker* first, as it achieves the same effect with a lot less hassle. *PowerPacker* compresses each program individually, whilst preserving the normal AmigaDOS disk structure. Other disk compression systems are available in the Public Domain — the Power Computing system is based on one.

Alternatively, why not get your office to use Amigas instead of PCs? Then they too would have the advantage of *Intuition* instead of *Windows*.

BASIC BLUES

I own an A500 and at school we have several IBM PCs.

1. I have heard rumours that BASIC programs on the PCs can be run using Amiga BASIC. If so, how could I go about doing this?

2. The PCs can load images saved as PCT files, and on the Amiga I have *Personal Paint* which can save in this format.

How can I get the pictures into the PCs?

Mark Olbison (aged 13) Pontefract, West Yorkshire.

As long as the programs you want to get working on the Amiga don't rely heavily on graphics, there won't be any problems. Your best bet would be to get *HiSoft BASIC 2* (reviewed July 1994 issue of CU Amiga). Any graphics would require some re-programming, as PC and Amiga graphics are completely different.

All you need to do is save the images to a disk which both the Amiga and the PCs can read. This is easy with an A1200 or A4000, as these computers come with a program called *CrossDos* which does this automatically.

However, as you have an A500 you'll need to track down a public domain program called *MessyDos*. With *MessyDos*, you can save your Amiga images to a floppy disk which can be read directly by the PCs. Format a double density floppy disk on the school computers first, as it can be difficult formatting a disk with *MessyDos*.

A4000 HELP

Having recently upgraded from an A500+ to an A4000/030, there are a few points I would like to clarify.

1. Exactly what is the point of the warranty seal on the A4000 which is designed to be opened to be internally expanded? Does this mean I can't open it for a year?
2. Would you recommend a video back-up system? I have used HDBackup but I have decided that 30 blank disks are too many, and I have a video recorder in my room.
3. Which programming language would you recommend? I have tried AMOS but didn't like it.
4. Will there be a CD32 compatible CD-ROM drive for the A4000? Also, is a second internal 1.78Mb floppy drive a good idea? My old external 800K floppy disk is starting to collapse, and it annoys me because it is called d2: not d1:
5. The A4000 is a big improvement on the A500 isn't it?

Paul Clark, Goxhill, Sth Humbs.

1. The seal on the A4000 doesn't mean you shouldn't open the casing, after all, how could you add more memory or some hard drives? I was told by Silica that I'd there to make sure the dealer has performed no internal alterations, but you can safely ignore it.

2. The video back-up system works well — the only thing that stops me

getting on is that fact that it is so slow. I usually back up to a spare IDE hard drive that I am lucky enough to have around. I have fitted a removable hard drive system to my A4000's bay which means I can swap hard drives very easily

3. Depends what sort of programs you want to write. *HiSoft Pascal* and some textbooks would be a good way to learn programming in general. Try C if you want to jump in at the deep end, and *Assembler* if you want to hear voices in your head and dream in op-codes. *Blitz Basic* is good for games as well as more serious applications, although it is very Amiga specific.

4. Commodore said there would be, but that was before their current 'problems'. The answer is now 'probably not for some time', so buying a Tandem controller and a Mitsumi CD-ROM drive is a good idea. Would you really use a second high density drive? Wouldn't the money be better spent on another 4Mb SIMM? Anyway, if your floppy drive gets really annoying, as long as there is a disk in d2: you can always enter the following:

```
assign df1: df2:
```

5. Yes, it sure is. I don't regret buying an A4000 for a second, even if it's a 68030 version and since *Software Demon* vanished I can't find a way of upgrading to a faster 68040. Yet!

BLITZ THIEF

I have been an AMOS programmer for over a year, and have recently moved over to *Blitz Basic*. Although it is a lot better than AMOS, there is no equivalent to AMOS memory banks which means all pictures, shapes and so on have to be stored on disk. This wouldn't be so bad but it means they're free for anybody to nick. How can I get around this?

Nathan Ferguson, Doncaster, South Yorkshire.

A good point. It's a not fun to see the graphics you spent weeks designing appearing in someone else's code. The simplest way to hide your work is to store the graphic images in the form of DATA statements within your program. Then, at the start of the program set all the colours to black to disguise what is happening, display the graphics and grab them as shapes.

Getting the graphics into the DATA statements will require you to write a program which loads a shape, and sends it to a disk file

as a collection of ASCII pixels values preceded with DATA and separated with commas. You can then load this file into *Ted*, the *Blitz Editor* by disabling the Tokens. That should keep you busy for a day or two!

Alternatively, encode any data which must be stored on disk. The easiest way to do this is to go through it byte by byte and XOR it with a value from a text string of your choice. To decode it, the data is XORed again with the same string. You'll still need to write routines to load and save the data and process it, rather than loading and saving the shapes directly.

MISSING LINK



I have an A500, but I'm going to upgrade to an A1200 soon. I would like to link the two computers together so I can make use of the A500's extra memory and possibly its expansion bus.

However, I have a printer and don't want to keep disconnecting it. Could you tell me, is there a serial port version of ParNet?

David Rendall, Bridge of Don, Aberdeen.

Yes, there certainly is a version of ParNet which is functionally identical, except it links the computers via their serial ports. It's called SerNet, but you should be aware that it will run quite a bit slower than ParNet.

You should always realise that although using the expansion port of the A500 is possible (say, with a 99 Commodore CD-ROM drive) it isn't really possible to use the A500's memory.

Although the RAM: disk can be addressed as can any device, the system memory doesn't merge with the A1200's own memory. It is in no way a cheap and cheerful memory expansion.

MR. FLOPPY



I have recently bought an A1200 in favour of my old A500, but I still have the internal disk drive of the A500. I am wondering how I can connect this drive to the external floppy port of the A1200? Is it even possible?

Kenneth, Norway.

Sorry, Kenny, internal drives and external drives are rather different. The external drives have some extra electronics which you would need to connect, but it's not really worth the hassle. If you still have the A500, link it to the A1200

via ParNet and use the drive that way as a device called net:d0.

Keep a look out, as someone, somewhere is usually looking for a replacement internal drive to repair the one they split *Diet Coke* into, and you might be able to reach some sort of deal.

NON AGA



Being non-AGA, I like the thought of *Workbench 2.1*. Granted it will take up a lot of my 20Mb hard drive as it is on five floppies,

but I gather the manuals for the programs are excellent.

The question is, will the new ROM end up causing a lot of my existing software to fail?

R.C. Pavey, Totton, Southampton.

The *Workbench* software won't consume a great deal of space, as you won't need the contents of all five floppies. For example, you will only need one printer driver, not the entire disk full. Likewise, unless you are a DTP fan you won't need many fonts. On the other hand, your predicament serves as an excellent warning for those looking at small hard drives — save your pennies and get one that seems far too large. Aim for over 100Mb if possible.

Several older programs will not work with the new ROM, but the vast majority of programs will work fine. A ROM switcher is one solution, but you might be better with a PD degreaser program such as *Relocick* which was given away with UK AMIGA.

USA HARDWARE



I have an A1200 (doesn't everybody) and I was intending to get a 1200CD drive (but no FMV) at £200. I thought I'd get a CD32 instead, but to connect it up to my A1200 I would have to buy an expansion module at £140.

No thanks — until Brian Fowler Computers brought out a connector lead to connect the two without the expansion module.

But how would you load up Parnets bootable disk on the CD32 side of the link, because without the expansion module you can't have a disk drive, so you can't load up the Parnet bootable disk?

I'm going to America for my holidays and wondered if RAM boards or accelerators would work on my UK A1200?

If not, do you think US 72 pin SIMMS would work on UK RAM boards or accelerators. And would they be cheaper?

Gavin Lewis, Nottingham.

You are right in that software is required at both ends of the link between the A1200 and CD32, but it is not necessary to use a floppy disk with the CD32.

In order to get the necessary data into the CD32, you will need to get a CD-ROM such as the CDPOOL produced by Almathera, which includes *Workbench* and the linking software on it. A great bit of clever thinking on Almathera's part, that. All American peripherals, with the exception of video equipment, should work fine. Memory might be cheaper, but check it out with customs before you bring back several gigabytes.

WEDDING PLANS



I own an Amiga 500+ with a 200 MB hard drive, and while I was playing around with SCALA 500 HVT which was free on your cover disk (more of the same please)

I decided to use this to make a video of my sister's wedding.

I already own a Sanyo VHR-335 VCR and a camcorder and I was wondering what other equipment I should obtain before I can start producing my own video.

I plan to use some music off a CD which has copyright free material on it, and I would like to use these on the video. I know I need a genlock of some sort, but I am stuck as to what sort I should get.

I don't want to spend too little or too much. Around £200 is my budget.

Richard Jones, Bristol.

If your budget could reach just a little further, I would recommend you get a GVP G-Loock. Although it costs £299, the video quality is excellent (composite or S-VHS), and as it includes an audio-mixer, not only will you be able to overlay your titles over the video footage, but you won't need to splash out for a separate mixer to dub on your backing music.

Falling that, both Rendale and RocTek make genlocks around the £150 pound mark, although you will need to purchase a separate mixer for the sound.

INSTALL PANIC



I have an Amiga 600 HD. I bought the machine two years ago by mail order. I wasn't supplied with a hard disk installing disk, so I borrowed one from my friend. Recently however, I erased all my programs from my hard disk. When I rang the company to send me a HD install disk they said it comes with the computer and they

can't supply it now. I don't know what I should do next.

R. Sanikop, Preston.

Installing a Hard Drive is a two-part process. First of all you need to the Prep the drive to make it talk to the Amiga. This is done with a program such as *HDToolbox* (supplied with some A1200s and all A4000s) or *RDPrep*, which you can obtain from a PD Library such as 17 Bit Software — I got mine from the continuation CD-ROM.

After prepping, the disk can be AmigaDOS formatted, and now the second stage begins — copying all the Amiga *Workbench* over.

This isn't really as difficult as it sounds, as all you really need are all the files from your original *Workbench* disk — and from the Extras drawers you think you might also need.

The easy way is to boot from floppy, use *SHOW ALL FILES* to highlight the contents of the *Workbench* disk and drag *ALL* the files over. You should be able to reset the computer, boot from the hard disk and carry on as normal.

GOOD OLD 1.3



Before you know it it's 2 am and at 6.30 I start a 13 hour shift driving a bus. Death wish or what? Until I can afford the 2.04 ROM, have you any ideas for some 'informative and illuminating' literature to get the most out of my 1.3 Kickstart. Nobody seems to advertise old stock in the literature department any more, and all the *Workbench* Tutorials seem to assume the reader has a 2.04 or better.

Robin Pacey, a bus.

The main reason why most books and magazines assume everyone has *Workbench 2.04* is because it is so much better than 1.3, and therefore anyone who uses their Amiga for anything other than games should invest in an upgrade immediately.

The Bruce Smith *AmigaDOS* guides always include reference to *Workbench 1.3*, including a full description of all commands and details on optimising the start-up sequence. If you're interested in using it, why not check them out?

NEXT MONTH

Well, that's it for another month. Please send queries into Andy and John's Q&A, GU AMIGA, Priority Card, 30-32 Farrington Lane, London EC1R 3AU. We regret that we cannot reply to letters personally.

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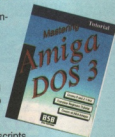
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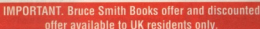
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SOUND LAB

This month, Darren Irvine has some *Music-X* tips to add a bit of *je ne sais quoi* to your sequencing.



If you're a *Music-X* user, you'll probably already know what an easy-to-use program it is. It's one of the best Amiga sequencers available, letting you get straight into the business of recording individual sequences and stringing them together to make your finished song.

At first sight, however, *Music-X* appears to be a bit lacking in the special effects department, as it doesn't have any of the sequence-processing goodies associated with programs like *Bars&Pipes Professional*. On the other hand, just about any effect can be simulated, copied or downright stolen with just a little bit of effort, and here are just a few of the sneaky effects-techniques that I've accumulated over the years since I've been using *Music-X*.

ECHO BEACH

One of the easiest effects to simulate, but one that can produce great results, is echoing. This effect is usually produced by stoking the output of your synth, sound module etc. through a dedicated effects processor, but if you have enough polyphony available, there's no reason why you can't do the trick with MIDI. The effect works most effectively on sequences that contain notes that are spaced apart by at least a whole note length. The first step involves making two copies of the sequence that you want to echo. Highlight the original sequence and select Copy from the menu or press Amiga+C. The copy requester will appear, and it's simply a case of highlighting a free track where you want to copy to, and clicking on "OK".

Next, edit the first of the two copies and select "Scale Velocities" from the Modules menu. Scale the velocities of all the notes (click on the "All" button) to about 60% of their original values. Ensure you have semiquavers selected in the Grid requester (the ones marked "48" for 48 pps or pulses per quarter note) and press Amiga+A to SELECT every note. Press the right cursor key three times to move every note three semiquavers to the right. If any of the notes have crossed the End of Sequence marker (the yellow dotted line), "Select" these notes only (first "UnMark" all the

notes which are currently selected) and move them to the very start of the sequence. If you've got it right, you should have a slightly quieter version of the original sequence that is offset by three notes, but should sound the same when played back.

Now do the same thing to the second copy of the sequence, but this time scale the velocities to about 30% of the original values, and offset all the notes by six semiquavers. When you play back all three of these sequences, you'll have a great echoing effect that instantly brings dull riffs to life. You might like to try experimenting with amounts of velocity scaling used, and you could also try using offsets of four and eight semiquavers.

STUTTER RAP

Another impressive effect is the simulated mixing desk mute-button stutter. You can achieve this effect with clever use of the MIDI volume control change function. It works best on a dynamic synth patch that changes a good deal over time. The basic idea is to produce a sequence of long chords on a given MIDI channel and then send a series of MIDI volume changes over the same channel. Start by editing a blank play sequence, and move the End of Sequence marker to the length of the sequence you need.

Click on "Add" from the right-hand side of the screen, and then click "Control Channel" from the requester that appears. Select controller number seven by dragging the top slider from the group at the bottom right of the screen until it reads seven. Click on the edit window where you want a volume change to occur. The further up the screen, the louder the MIDI channel plays, and the further down, the quieter. A good starting point for this effect is to put a full volume control change at the start of every quarter note, and to put a zero volume change between these. Delete a few of the control changes at random, and it's probably a good idea to quantise everything nicely to eighth notes.

When you play back this sequence, along with the chords on the same MIDI channel, you'll get a series of short notes that change in timbre with time, as if you had played the normal long chords and then repeatedly pressed the mute button on your mixer. A bit of tinkering around with the timing of this effect produces some great results, just perfect for those three-hour ambient dub mixes.

IN THE MIX

Another "interesting" effect (for interesting, read "extremely weird"), you can achieve, is to crossfade between two different synth patches playing the same riff. The first step is to record a nice repeating riff with plenty of short notes and maybe some pitch bends. Make a copy of this sequence.

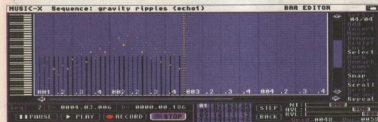
Edit the original version and "Select" the first half of the sequence. Now use "Scale Velocities" to "Ramp up" the volumes of the notes by selecting a starting scale of 0 and an end scale of 100. Unmark these notes, and "Select" the second half of the sequence. Again using "Scale Velocities", but this time scale them down from a start of 100 to an end scale of 0.

Save your changes, and edit the copy of the original sequence. Repeat, except this time scale the first half of the sequence down, and the second half up. Now "Select" all the notes (Amiga+A) and click on one of the 16 MIDI channel buttons at the bottom of the screen, to play the sequence on a channel other than the original sequence. Now, depending on your choice of synth patch playing on the two MIDI channels in question, when you play them back, you'll get a riff that sort of cross-fades or morphs from one sound to another.

Using combinations of the above effects and others, you can compose some brilliant stuff using *Music-X*. We'll look at more sequencing weirdness another time, but for now, go and make noise. 



A plinky plinky sequence just ripe for a bit of echo to be added...



...and the same sequence this time at 60% volume and related by three semiquavers.



A control change sequence that will produce a nice stuttering effect on MIDI channel 3.

BACKCHAT

Tony Dillon loves lively debates and interesting little chats, so he gets the prized job of reading what everyone out there thinks.

PLEASE PLEASE PLEASE

After reading the May 1994 issue and looking through the Art Gallery section, I suddenly thought, where do all the disks go when you have copied the picture file to your hard drive?

Now for the serious part of the letter. After reading the news section of your mag, I discovered that Commodore are bringing out a CD-ROM drive at last, but I have a few questions about the drive which are:

1. Will the new CD-ROM drive use the trapdoor expansion slot? If it uses the expansion slot and the CD-ROM drive has not got an expansion slot what is the point in buying the CD-ROM drive if it stops you from expanding your machine to its full capability? 2Mb these days is nothing.
2. How important is the FMV module, because I am thinking of buying a CD32 which I can connect up to my A1200 or a CD-ROM drive which will be cheaper?

David Hearne, Runcorn.

'When we've done with them,' what do you mean? We NEVER finish with the Art Gallery disks! I've lost count of the number of lunchtimes we've all spent sitting around monitors, looking over our art collection. In answer to your questions, yes it will use the trapdoor slot, but it will have room for extra memory. The FMV module is only important if you want to watch Video CDs, as it will be quite a while before any companies start releasing FMV-only games.

WE'RE SORRY, SO SORRY

While reading the May Issue, I noticed a picture of Captain Picard on page 32. Well firstly I would like to point out that in the picture there are only three pins on his collar when there should be four, and secondly they're on the wrong side! Please tell me, is this a deliberate mistake or is someone blind?

Wayne Thorore, Burnt Oak, Edgware.

Okay, we admit it, it's wrong! It's wrong! But it isn't our fault! It's a screenshot from an American game, so blame them, don't blame us!

FUTURE

I am writing to you because I am deeply worried about Commodore's future. With unsettling rumours about the Big Cs imminent demise fire in the press, I feel it's about time Commodore did something positive for its range of computers.

For years Commodore have been happy to churn out computer after computer, with limited hype, and let magazines like yours do all the advertising for them. First the 500+, then the 600, followed by the A1200 and so on. Each time, unless you were seriously interested in the Amiga scene, you could easily miss the fact that Commodore had released a new machine.

Commodore had a clean slate with the CD32 but sadly they didn't do a very good job of advertising the product. Okay, so they let potential software developers know that they were developing a CD-based console, but a month before its official release they were actually denying its existence to the press and public.

Admittedly, they were some advertising on TV at Christmas but when compared to SEGA's and Nintendo's offerings it was obvious what a ten-year-old kid would be influenced by.

I adopt the view that you have to spend money to make money. For too long Commodore have been happy to let the success or failure of their computers rest in the hands of third-party developers and software houses. Commodore should be out licensing major software houses like Capcom and Konami to design and release games for the CD32 platform.

If Commodore released a CD, in conjunction with Capcom, that had all three versions of *Streetfighter 2* on it, boasting arcade quality graphics, sound and no inch-thick black borders, backed with some TV advertising they would be on to a market winner.

Die hard Commodore fans might argue that *Body Blows* is vastly superior to *Streetfighter 2* so why spend money investing in it. I would answer *Streetfighter 2* has a far higher market profile (look what it did for Nintendo) and thus would be a bigger seller.

With the imminent release of the SEGA Saturn console, which will no doubt be backed by a multi-million advertising campaign, Commodore risk

losing all the momentum they have built up. It would be a great shame to see a technically excellent machine lose out to an inferior competitor just because of the opposition's greater advertising budget.

I do not want to sound negative. Commodore's range of machines are superior to just about everything else on the market place. I just feel that if Commodore don't do something major, and soon, they risk being deserted by legions of disillusioned users and buried into the ground by the might of companies like SEGA and Nintendo.

Iain Hunter, Isle Of Skye.

Iain, your point has been taken on board and accepted, although I personally feel that *Streetfighter 2* isn't the right choice. The consoles have been built to do that kind of game and the Amiga hasn't. As for Commodore sponsoring a company to produce something really special for the CD32 - well, most console and computer manufacturers already do! I don't think there is much chance of Commodore being buried by console companies, as the market is now swinging back in favour of computers, finally clearing away the fat that was consoles. Hurrh!

INTERPLAY

This is the second letter I have had to write to a magazine and unfortunately the first to CU AMIGA for similar reasons. I have just read the review of our recently released product *Interplay* - a professional authoring system for producing CDTV and CD32 titles. I realised with disbelief, that your reviewer had little idea of what *Interplay* was and what market it was created for.

Authoring tools for multimedia fall into two categories in terms of how a title is created. There are the low level programming language/script based systems such as *Can Do* which are ideal for technically gifted people who want to squeeze every ounce out of the machine, and the high level point-and-click systems aimed at the rest of us - people who have communication, knowledge and creative skills and need an easy-to-use, yet powerful, production tool - the likes of *Scala*, *Helm* and *Interplay*. If we stop here it's easy to see why you

ALAN DYKES



"Thicker paper! We have to have thicker paper! In fact, our paper needs to be so thick that the magazine has to have hinges! People will need to grab a handle on the front cover and pull it with all their might to get to the contents page," cried Alan when he was asked how to make the magazine better. Some feel that a magazine that readers would need a van to move around probably wasn't the best selling point in the world, but the marketing people are looking into it.

LISA COLLINS



"NO!", yelled Lisa when asked if she would like a coffee or tea. "NO!" she yelled when asked if she had any more comments after she had spent an hour on her hour about the changes she'd like to see in the magazine. "We should try NOW!" a bit more in the magazine, and defend our right to have our own opinion!" Lisa has just come off a people management/overseer training course, and therefore is causing herself quite a bit at the moment. (NO! I'm still Lisa)

TEAM TALK

Yay, it's strategy day. The day when the entire CU AMIGA staff, including upper management, marketing people and anyone who likes to have a good time are invited to spend a day in a room in a pub without a phone. During the course of this sabatrical, CU AMIGA have to try and 'improve themselves', impossible as it may seem. Here are just some of the ideas that arose from that meeting.

THE FAR SIDE

By GARY LARSON



could compare *Interplay* to *Scala*, *Helm* etc but read on.

Markets for multimedia range from consumer reference titles (our own *Insight* series) through educational and training titles to corporate and retail POS/POI uses. There are high-level tools for developing in these markets as outlined above and there is some cross-fertilisation between these tools, some have a presentation bias and some have a reference bias. *Interplay* is biased towards reference titles and uses the analogy of an electronic book for production purposes. These applications tend to be expensive to produce, and require some specifically different features to presentation based productions.

The CD32 is a very limited operating environment and gives the following difficulties at its most simple level: limited amount of memory, slow access and data transfer rates from CD, controller not mouse driven (requires different control mechanism), relatively slow processor and lack of expandability. All of this and yet the customer has very high expectations for high quality, high volume information access in the form of video, photos, pictures, animations, music, text, speech and sound effects. All high end multimedia authoring systems have been designed on the basis that if your application needs to work faster, have more or simpler storage, and need more memory, you must select or expand your Amiga to do the job. These are not options for the CD32 title developer - he has to work within the severe limitations of CD32.

Interplay is currently the only high end point-and-click authoring system which is suitable for use to create substantial commercial projects on

CD32. It has been developed over 3-4 years and we have been working closely with beta testers working on their own titles over the last year to really make *Interplay* a professional product.

Optonica have also used *Interplay* to produce *Pandoras CD* (we have many letters of recommendation from happy customers). *Insight: Technology* (ironically you gave this a 91% rating) and *Insight: Dinosaurs* (our new 670 Mb application produced in association with the Natural History Museum). *Interplay* is sold only to CD32 title developers - it cost over £100,000 to develop so the value to serious CD32 title developers is far higher than the asking price. We thought long and hard about making *Interplay* commercial. Within the industry and outside in corporate circles, *Optonica* have a very good name for professional products and service, we urge you to look again at *Interplay* and if you don't have the CD expertise to evaluate the product, ask people who have, to find out their reaction. As always *Optonica* are more than willing to demonstrate *Interplay* to customers and if, after demonstration, our customers find *Interplay* unsuitable for their application, they are welcome to a refund. **Lee Gibson, Managing Director, Optonica Ltd.**

You may be making a fair point Lee, we'll take another look at it then.

I WON'T SEE THIS...

I've decided to stop buying CU AMIGA until there is an issue which contains a disk with something that I would find useful. The soccer games were a bit naïf compared to *Sensible Soccer*, *Premier Manager 2* etc, and *Videotracker* was rubbish. These types of programs have appeared so often on different magazines. On the subject of demo (animation creators) *Adorance* was a complete waste of space as *Amiga Format* had already given a version away. *Amiga Format*'s version may not have been as up to date, but for people who aren't interested in video titling and who haven't got a camcorder, it was a waste of money buying a mag with disks they could only use for formatting.

The cover price of £4, is a lot when the other mags around contain the same game demos or exclusive news (except for *Frontier 2* which I had already read about it on *Teletext's Digizter*). Now that spreadsheets, databases, word processors, etc creators etc have been given away, stop trying to put full packages on when you could drop the price by 50p if you just had things which don't try to bribe people to buy the mag.

Rob Stone, Hassocks.

Rob, you don't have to buy the magazine if you don't want to. However, it is the best value place to get super programs like *Videotracker* (which you don't actually need a camcorder for) and *OctalMind*, plus try before you buy demos of the best games available. We do have a good record for getting our readers EXCLUSIVE demos, and intend to continue doing so.

LETTER OF THE MONTH
REVERSAL OF FORTUNE

"The Amiga is just a games machine that can word process." I'm sure many of us have heard this phrase during the time we have owned our favourite computer. The culprits are normally those immature PC types.

Although the Amiga is regarded as little more than a games machine by the uninitiated, with recent software titles exploiting the Amiga's potential, it is clear that the future for Amiga owners is brighter than ever before. *Pagestream 3*, for example, will take the Amiga into new realms of desktop publishing. The title, as you already know, includes over 50 features that aren't even present in the forthcoming version 3.3 of *XPress* and hundreds more than any other desktop publishing packages on other platforms. *Pagestream 3* will firmly establish the Amiga as the leading desktop publishing system.

Another example of high standard Amiga software is *Real 3D*. Version 2.40 for example is simply the most powerful ray-tracer available. It is at least on par with *Silicon Graphics* programs costing thousands. According to *Realsoft*, version 3 is also being planned, and with this the Amiga will be far and away the leader of the ray tracing field. And let's not forget *ProVector 3*, *ADPro 2.5*, *TV Paint 2*, *Brilliance 2*, *Bars And Pipes Professional*, *Ami FX 2*, *MorphPlus*, *Lightwave* and the up-and-coming *Final Writer 3*.

And another thing, what have most of these programs got in common? That's right, they adhere to Commodore's Workbench guidelines, and seeing as Workbench is the most powerful operating system available (easily outperforming Windows and System), these titles guarantee a versatile and user-friendly environment.

If we're being honest, it's clear that the tables have turned. PC owners have recently taken a huge interest (to describe it lightly) in Doom and similar titles. While the PC is becoming increasingly popular with the games fanatic, professionals and serious enthusiasts are realising the benefits of using the Amiga. I even know of many PC users who are switching to the Amiga. Basically, what I'm trying to say is that the PC is, in comparison with the Amiga, just a games machine that can word process. **Nathan White, Walsail.**

Occasionally a letter comes in that makes everyone sit back and say: "Oh yes, that's right!" and Nathan White has done it this month. If you look at the number of magazines out there for the PC now, there is a much larger leaning towards the games end of the market than ever before, which shows that the PC market is waking up more than ever to the world of fun, while the Amiga has more and more sophisticated professional tools by the day.

ANDY LEANING



"We could really do a lot with covermatters from now on", piped up my very own DIY expert, who was just about recovering from a fairly hectic birthday party. "Why do we have to go with boring old disks all the time? We could have far more fun and captivating

gifts, like spinners and caps with propellers on the top! After's more, we could even breed them, just like the ones I've heard!" We worry about him sometimes, we really do.

TONY DILLON



"The music section just isn't big enough", came the roar from the back. Lord's throne. (Guess who wrote that?) The room turned to see the, then married Greek god, me to his full height of six foot seven. "When was the last time I got into a three concert?" What was the last album review I did? When did I last mess around with rock stars? Everyone made a note to correct this. Now, and the King Of Darkness didled away into the night to see one of his top model girlfriends.

TONY HORGAN



Tony Horgan didn't really have a lot to say on the magical strategy day, really. Well, actually he had lots to say, but no-one even knew he was there. Unfortunately, the truth was, Tony Horgan is, in fact, only two feet tall (see the picture here for proof, or the 'Next Month's' page in the last issue) and therefore was well below most people's usual neck-height. At the end of the day, all he wanted was a couple of cushions to sit on and a stapler, and to now be known as Tony Horgan.

JOHN KENNEDY



During the strategy day in the pub was a terrible slow, really. John arrived bright and early, very ahead of everyone else, claimed he was just going to "see a man about a dog", and wasn't "seen" again. That is until someone heard a selection of choice phrases in a Bangor accent coming from the bar below the strategy meeting room. The bar was secure and safe enough, our tech technical consultant had to be the pumps and become a "Star" technical writer.

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NEXT MONTH...

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DEATH AND CHECKS OUT THE
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CU AMIGA, IT'LL BLOW YOUR MIND!



A FUNNY OLD GAME

As the World Cup ends, Tony Horgan joins in the general football frenzy and muses on what footy sims might hold in the future.

So the World Cup is finally over. When England failed to qualify in 1978, I could take it — I couldn't remember us ever being in the World Cup, so it was an easier pill to swallow.

This time it was different. As if the shame of not qualifying wasn't enough in itself, the large Irish contingent of the CU AMIGA team just wouldn't stop gloating.

But it's all over now ... all over until the European Championships that is!

And even if England are the most crap football team on Earth, in two years time, we'll still be there by default as the hosts! Hooraah!

More relevantly to this magazine, these European Championships will trigger another explosion of football games, hopefully advancing the formula another few stages. If there's one type of computer game there can never be too many of, — it's footy games. It's brilliant, because each new game learns from its predecessors. Sure, you're always going to get your fair share of tripe whenever there's a rush of footy games, but for every one or two bad ones, there's always a 'goodun', and the gooduns are getting better all the time.

Here's my top five list of football game innovations so far:

TOP FIVE INNOVATIONS

- 1. Diving goalies**
Pioneered by *International Soccer* on the Commodore 64. Brilliant!
- 2. Trackball controls**
Tecmo's tabletop *World Cup* coin-op broke away from the eight-directional, single speed movement imposed by joysticks.
- 3. Overhead viewpoint**
Also first seen in *Tecmo's World Cup*.
- 4. Aftertouch**
Kick Off 2 introduced the ability to curve the ball.
- 5. 3D viewpoint**
First used to good effect on the Amiga in *Striker*.

Now here's my top five list of innovations I predict for the next wave of footy games.

TOP FIVE PREDICTIONS

- 1. Mouse-controlled players**
A control system something like that of *Cannon Fodder*, which would allow full 360 degree movement, avoiding the same old straight or diagonal shots at goal.
- 2. Intelligent player**
When you pass, or take a free-kick, the player in the best position would run onto the ball, instead of running away or just standing there like a silly yellow lemon.
- 3. Virtual football**
Probably to be seen first on a PC, due to the machine's direct screen addressing that makes games like *Doom* and *Wolfenstein* possible.
- 4. Golf/Jimmy White's Snooker style controls**
A complex series of mouse clicks will be required for every kick of the ball, defining things such as boot elevation, leg swing, ball contact point, head position etc. This will of course fail disastrously to convey the majestic flow of a football match.
- 5. Real John Motson commentary**
Using sampled names and phrases spoken by the man himself, this will give you a running commentary on the game in progress. At moments of particular interest (such as imminent goals), the commentary will sidetrack and ramble on about how Nobby Stiles never wore his shirt untucked from his shorts, missing the incident completely. The voice of Trevor Brooking will encourage this.

AS I WAS SAYING...

So as you can see, the future's looking rosy for the old computer footy game.

Not only will you be able to control the players on the pitch, you'll also be able to feel the thump of the ball on your foot as you hit a 30 yard shot. A special computer-controlled suit will actually give you a groin strain, should you make a particularly rash tackle.

In fact, a whole range of injuries will be available for those who want that extra bit of realism — torn knee ligaments, twisted ankle, elbow in the face... the list goes on.

Then again, maybe we'll just see 101 variations on the *Kick Off* theme, with two hour-long 24-bit 3D intro sequences and a CD soundtrack. **CU**



Just watch that soccerastic action.



Plan to beat the offside trap

Tony Horgan's himself into football fever.



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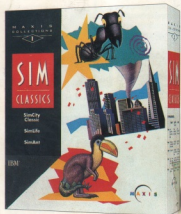
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